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Editorial

Dear Reader,

Since last year, when I was first solicited as Co-Editor of the last issue of ***ISSTIP Journal***, many things have happened within our Society, including the change-over of our journal. However, firstly I would like to commemorate our beloved Carola Grindea's life work primarily for our organisation, one which had motivated her to work intensely and with enthusiasm for many decades. Her strong inspiration kept ISSTIP active throughout the UK and abroad and has given us much motivation to continue further. During several decades, her primary concern was her students' wellbeing while playing the piano and/or other instruments. She worked on reducing all kinds of occupational hazards by introducing various piano techniques and developing her own methods, thereby establishing the Carola Grindea Technique. Influences of stress, mental wellbeing and one's emotional health were also high up on the agenda in performance tension considerations. Her interest in the subject continued, deepening further her knowledge in the desire to help other instrumentalists and performers. Apart from medical experts, Professor Grindea closely collaborated with like-minded professionals in fields other than music, such as sports, theatre, dance and various other performing arts including public speaking. To many, she was an inspiration to move forward and constantly evolve – the synonym of tireless working and searching; she was a symbol of eternal youth, progress and optimism.

Various individuals – professionals in the performing arts around the globe – have expressed the same concern as Professor Grindea. However, her dedication came to make performing artists' problems recognised by medical experts, performers' professionals, and other officials as a serious matter in the worldwide arena. By organising International ISSTIP Conferences on Tension in Performance in the UK and across the Atlantic in USA in the early 80s, for the first time she raised her voice on behalf of all musicians who suffered occupational injuries. Her role as an ambassador for all distressed performers was quite innovative and unique. ISSTIP had a role of unification for medical specialists, musicians, actors, dancers, various therapists, psychologists, as well as sport professionals, in order to help the artists in need. She also raised social awareness on the subject, for many followed her path. Besides the UK, ISSTIP activities over the years have been expanding in many countries by its members in the USA, Canada, Australia, Argentina, Singapore and around Europe. Carola Grindea developed the *Performing Arts Clinics* in the 1990s and run music medicine courses. Despite her retirement age, she managed countless seminars and workshops. In 1998, she orchestrated a significant ISSTIP Conference at the Royall Festival Hall as well and her contributions towards ISSTIP were never-ending.

Professor Grindea was a remarkable woman in many ways and an internationally recognised piano pedagogue. She was also an author of several books, had a post as a Chief Editor, and was the initiator of the ISSTIP and EPTA journals. Her passing last summer was a great loss to her family, friends, and the whole music society in the UK and abroad. Her pioneering work was echoed greatly in the national press and other media. On a personal level, I felt deep sorrow in losing a dear friend and a great teacher of many aspects of life. Having spent time together for many years, I will miss her passion for exploration and growth, her creativity, sanguinity, and her nice smile. She was loyal to her friends and ideas, and was always willing to help people in need as well as young performers. My memory of her will always stay within me as a bright light and inspiration.

Carola Grindea left to ISSTIP and to me, as Editor, a great legacy that we shall carry forward; we, as another generation, continue her work with immense responsibility. Therefore, by emulating her own approach, we are enthusiastically and selflessly continuing to further modernise and develop ISSTIP, including our journal. With our newly formed Editorial Board, we have determined the necessity to give our journal a more significant name: **Tension in Performance - *The ISSTIP Journal.*** We hope that this name will reflect a deeper insight, as well as give a more clear idea into the wide spectrum of the subjects that we will cover.

ISSTIP is genuinely interested in you, dear member, to be closer involved with us and to share with us your opinions. Therefore, if you have done any research that concerns performers' wellbeing or you want to share your experiences on those topics with us, you are welcome to do so. We are opening new opportunities for you to be heard through the journal. Towards the end of our journal, you can find all the information and guidelines on how to submit an article under ***Instructions for Authors.***

In this edition, in addition to interesting articles, we are publishing two excerpts from MA dissertations of students from *Thames Valley University (TVU)*, London. We hope you will find these writings interesting and useful, for research is an important element to an advancing society.

Furthermore, we have established a few new columns. ***ISSTIP Around the World,*** led by our new ***Editorial Consultant, Nancy Lee Harper,*** will give you an opportunity to report on the activities, progress, events, or other achievements in common fields in your own country. Please, use our official email isstip@gmail.com to write an article or report for this column, referring to *Nancy Lee Harper*. The other column that we have created is ***Personal Reflections***, where you can write about your personal experiences, occupational injuries, treatments of how and where you were helped, or your

own unconventional methods in helping performers. Those apply to any range of professions, including amateur performers. For these personal articles/essays, which we do not consider to be academic works, we do not expect authors to use any references/ bibliography but to simply follow the main guidelines found in the ***Instructions for Authors***. Finally, ***A Note from the Chair***, written by our newly appointed ***Chair – Dr Hara Trouli***, will be reflecting on ISSTIP's progress and new directions.

In addition, please note that all old ***ISSTIP Journals*** are kept and treasured by us, the listing of which you can find on our website www.isstip.org. For all other articles, advertising for the journal or any other enquiries please, contact me at our official address or email me addressing to: ***The Editor, Marina Petrov-Stoykovich*** **(isstip@gmail.com).**

Wishing you all a very Happy New Year 2010.

Marina Petrov-Stoykovich
The Editor

THE TEN COMMANDMENTS FOR REDUCING STRESS

1. Thou shalt NOT be perfect, nor even try to be.
2. Thou shalt NOT try to be all things to all people.
3. Thou shalt leave things undone that out to be done.
4. Thou shalt NOT spread thyself too thin.
5. Thou shalt learn to say "No".
6. Thou shalt schedule time for thyself, and thy supportive network.
7. Thou shalt switch off, and do nothing regularly.
8. Thou shalt be boring, untidy, inelegant, and unattractive at times.
9. Thou shalt NOT even feel guilty.
10. Especially, thou shalt NOT be thine own worst enemy but be thy best friend.

Anonymous author

A Note from the Chair

What a year for ISSTIP and indeed for all of us who work for this society! And what a privilege for me personally to be addressing you from here, the first journal of ***Tension-In-Performance***, from a position of humility and responsibility. We lost Carola Grindea after her battle with illness. How poignant to observe new happenings within ISSTIP when this is what Carola wanted during her last years! She communicated a deep sense of understanding of the issues but she also perceived the need for modernizing ISSTIP and further collaborating with other organisations. It is therefore left to us now to take the aspirations and evolve them by enhancing our activities, opening our doors and joining in the worldwide efforts to bring the health of the performing artists in the forefront of attention.

As a musician I have been experiencing the best and the worst a performing art can offer. As a doctor I feel that a deep understanding for the performing artist's well being is extremely essential. For me this should and will be my message and direction within ISSTIP. What is ever so encouraging is the plethora of organizations that are now in action all over the globe. I would endeavor to reach out to all, actively participate and take opportunities to exchange views, promote education and research and help in advisory schemes.

Already this year ISSTIP has been to Cork and Auckland and planning much more for the future. Our last seminar in November in London revealed the enthusiasm of many but also the thirst for young people to take part and learn. We have to embrace this need, encourage the students and younger professionals and show them the way for a healthier practicing and performing future. Conservatories, dance academies, drama schools, all have shown us their friendly hand and we would like to welcome everyone to our society and to this new journal and give them the opportunity to express their concerns and worries and present their work to the world. ISSTIP will listen and talk and will continue its efforts to provide the best solutions possible.

Dr Hara Trouli
ISSTIP acting Chair

Integrating Qi-Gong/Tai Chi Practice with Piano Practice: Considerations and Benefits

by Andrew Krauss

The practice of Qi-Gong/Tai Chi healed me of potentially career ending injuries. I offer this article as a way to help others avoid such injuries, and if already injured, to facilitate their healing and return to playing the piano without pain.

Background and Rationale

In 1980, at the age of 32, after intensive piano practice of many hours daily and intensive professional duties (including three years as Staff Accompanist at a university where I was learning and playing several concerts a month with other faculty members as well as presenting a solo recital and performing a concerto with the Wind Ensemble), I "suddenly" developed tendonitis in my right hand and arm. This debilitating development came as a shock to me, because up until that time I had enjoyed the physical well-being and the huge reserves of energy that came with being a healthy young male. That the injury came at a time when I was frustrated in not being able to move my playing career forward was seen from my perspective nearly 30 years later to be completely understandable. However, at the time, it was no less debilitating, whether I understood the reasons for it, or not.

Injured in Body and Spirit, I succumbed to despair and left the piano and the music business to take a job as an apprentice computer programmer. The demands of that business as well as those of becoming a father some years later took me completely away from the piano for twenty years! When I came back to the piano in 2001, my original injury was still there, exacerbated by twenty years of typing on computer keyboards and seven of using a computer mouse. I had no stamina. I was able to play for only five to ten minutes at a time before fatiguing and having to stop. And the injury to the right hand and arm was now joined by a twin on the left side of my body. I thought I would never play well again, not to mention, professionally.

Fortunately, a Chinese friend with whom I'd worked in my last job for a computer company introduced me to Dr Tom Tang and his Qi-Gong and Tai Chi practice. Dr. Tang often told us that diligent practice would, in his words, "supple the tendons", restoring natural flexibility and even healing injuries. It is my own experience that learning and practicing the Qi-Gong exercises and the Tai Chi form released years of stored tension everywhere in my body, including my fingers, hands and arms. One day, in coming to the piano to practice, I found that the tendonitis was gone! Since that time I have integrated the practice of Qi-Gong/Tai Chi into my practice of the piano on a daily basis, and there has been no recurrence of the tendonitis. I have also had the good fortune to work for several weeks with Peter Feuchtwanger and have integrated the practice of his exercises, which pianist Achim Clemens[i] likens to the practice of martial arts like Tai Chi or Kung (Gong) Fu, into my daily regimen.

I believe, based on personal experience, that there are immense benefits for pianists who learn and practice Qi-Gong/Tai Chi along with the piano. In the rest of this article, I will explain, to the extent that a non-Chinese speaking Westerner can do so, what Qi-Gong is, give parallels between Qi-Gong practice and playing the piano, as well mention some of the benefits to be gained from incorporating Qi-Gong practice into a pianist's daily practice routine.

As to my personal story and journey with the piano, I'm pleased to report that the ending has not yet been written, though the mood has changed for the better. Healed of my injuries and playing better and more easily because of the work with Peter Feuchtwanger as well as with Qi-Gong/Tai Chi, I now play professionally again with a busy schedule accompanying singers in the Washington, D.C. area, as well as working as a soloist and having the occasional opportunity to perform solo with an orchestra. I do not believe this would have been possible had I not encountered Master Tang and Peter Feuchtwanger when I did.

What is Qi-Gong?[ii]

A good working definition of "Qi-Gong" can be found on the "Shen Nong" website [iii] of "Integrated Chinese Medical Holdings Ltd",[iv] a site, which "…aims to be a valuable resource for the public…", and which explains many of the concepts involved in TCM or Traditional Chinese Medicine. They write: "The term qi-gong (pronounced "chee kung') is formed by two Chinese characters: "qi" (energy) plus "gong" (work or practice). ***Its closest translation is "energy cultivation" requiring the integration of mind and body*** (emphasis mine). Qi-Gong is usually practiced in a stationary way, i.e., standing or sitting in one place.

Is it not also true that to play the piano successfully, we must integrate the mind and body? Are we not also *cultivating* the art of piano playing by training and integrating our thoughts and actions in that activity which is called "practicing the piano"?

What is Tai-Chi?[v]

A full definition of "Tai Chi" is beyond the scope of this article. For practical purposes here, it can be seen as both a form of moving meditation and a martial art in which the Qi is cultivated and used in energizing the fighting techniques. Tai Chi practice incorporates many of the movements from Qi-Gong practice, but it is a moving practice, not a stationary one.

Principles for Successful Practice of Qi-Gong/Tai Chi [vi]

Master Tang taught that when we practice Qi-Gong we must observe certain principles in order to be successful. These include:

1. The principle of "Upright Structure";
2. The principle of "Least Force";
3. The principle of "Under-foot Energy";
4. The principle of "the Yi leads the Qi".

It is the author's contention that these principles apply equally to successful practice and playing of the piano.

Principle nº 1: Upright Structure

"Upright Structure" provides the platform for successful Qi-Gong practice. It is a position of "dynamic relaxation" which affords the greatest flexibility without strain and enhances the flow of "Qi"(vital energy) through the body.

Master Tang taught us to stand upright, weight balanced equally on each foot, feet spaced shoulder width apart, with the head "floating" atop the neck, "as if a string connected to the top of the head was pulling it upwards towards the sky". The shoulders were neither to slump or be held up tight; the chest was to be relaxed, unlike the military "at attention" stance, the stomach likewise; the knees were to be slightly flexed, not locked; the "seat" was to be dropped slightly, as if sitting.

It is only from this "Upright Structure" (or a similarly upright seated posture), that Qi-Gong breathing, visualizations and meditations, and movements can be done without unnecessary stress and strain. Any place where there is tension because of incorrect posture or over-extension or contraction of a muscle, is a place where the flow of Qi is blocked.

In playing the piano, "Upright Structure", as in the practice of Qi-Gong, provides the platform for the most efficient, most relaxed way of performing the physical movements.

Much has been written about the potential and, all too often, actual ill effects on the health of the pianist, his ability to continue to play for years, as well as on actual performance results, when he sits with bad posture.[vii] To the contrary, it can be argued that the odds of a pianist being able to perform with "least force" and stress, with the most beautiful results, over many years of performance, are increased dramatically for the better when the pianist sits with "upright structure".

"Upright Structure" when playing the piano is achieved when the pianist sits in an upright yet relaxed position, the spine is straight, the body weight is balanced on the tripod base of the two feet spaced equally apart on the pedals with the (two) buttocks straight on the chair or bench, the fingers are on the keyboard in a natural position, the arms, wrists and fingers hang from the relaxed shoulders.

Principle nº 2: Least Force

"Only when the structure is upright, the body is relaxed, the mind focused and the breath controlled is it possible to perform Qi-Gong/Tai Chi movements with 'least force'. Optimally, the feeling in the body when performing the movement is that the movement performs itself. More often not, the practitioner must add additional effort, the least force possible, for a movement to come to completion".

It is difficult to comprehend the meaning of using "least force" without direct, tactile experience. Because the use of least force is so critical to successful Qi-Gong/Tai Chi practice, Master Tang taught us to be able to experience this state in every session that included beginning students.

In order to attain this state, he guided us through movements that relaxed our fingers, wrists, forearms, elbows, upper arms and shoulders ending with vertical arm swings from the shoulders. After this he had us stand in a stance called "Beginning of Tai Chi" in which the arms are gradually raised from a position [define this] until they are bent nearly 90 degrees at the elbow. When performed with least force it truly feels as if the arms float upwards on their own, almost as if pulled upward by something external to the body. The more relaxed a practitioner is, the more focused his intent, the more the arms really do float up on their own. Least force is then added when necessary to the initial impetus for movement to bring the arms into the optimal position.

Opening of Tai Chi Start | Opening of Tai Chi Apply Least Force Point | Opening of Tai Chi Highest Point

"At the piano, as in Qi-Gong/Tai Chi, it is true that only when the structure is upright, the body is relaxed, the mind focused and the breath controlled is it possible to play with 'least force', i.e., with only the minimum effort required to accomplish a movement".

In the English translation of the preface to his "Piano Exercises," Peter Feuchtwanger writes:

> *During a long career as a piano teacher I have come across a growing number of pianists with tendonitis, ganglions or even worse problems such as Focal Dystonia. The purpose of my exercises is to allow every pianist to eliminate his bad habits and rediscover a natural approach to playing, and to ensure that children do not develop bad habits in the first place…Their most important initial effect is to allow the player to discover that rather than playing on the piano, he should regard the key as an extension of the finger (which means that the basic position of the fingers is flat rather than curled). The fingers do not strike the keys but manipulate them: we do not need to raise the fingers, just release them so as to allow the keys to bring them [the fingers] up.*[viii]

In a Masterclass, when demonstrating the first exercise in his book, "Quick Release", Peter Feuchtwanger said that "after practicing the exercise for a while, if done correctly, the fingers will feel as if *they are effortlessly playing themselves"*. In fact, there is still some small effort which could be called a "least force" effort involved in pressing the key downwards. I hasten to add that, in my experience, Mr. Feuchtwanger attends to the details of a student's seated posture at the keyboard (the student must be sitting with "upright structure", body relaxed), before the student is permitted to start the exercise.

Principle nº 3: Underfoot Energy

"Underfoot Energy" provides the power for movements to be performed with "least force" in the sense that the demands for the practitioner to use his own energy to perform a movement are supplemented by energies obtained from contact with the floor.

Master Tang taught that we should feel the floor under us when performing Qi-Gong/Tai-Chi movements, that, in sinking down, in placing our foot on the floor, we gather power to propel us upward and forward.

Peter Feuchtwanger's teaching in his "Quick Release" exercise that the upwards movement of the key, in effect, plays the finger (upwards), demonstrates the applicability of the "Underfoot Energy" concept to the art of playing the piano. In pressing the key down, we generate the energy to move upwards and onwards to the next key(s).

Principle nº 4: Yi Leads Qi

In order for the practice of Qi-Gong/Tai Chi to be effective in the cultivation of Qi – as opposed to "empty Qi-Gong which does nothing to cultivate Qi and is merely a mindless repetition of certain movements – the practitioner must focus the mind and intention when performing a movement. When doing so, his Yi leads his Qi. An incomplete, but workable definition of "yi", is "intent". What this means in the successful practice of Qi-Gong/Tai Chi is that to move with least force, e.g., to lift our arms, we must first focus our attention on the end result of the desired movement, i.e., our arms in a lifted position. When done correctly the arms feel *as if they are lifting themselves*, when, in reality, what we have done is to bring underfoot energy from the earth up through our upright structure to provide the power for the movement. Qi-Gong expert, Dr Yang Jwing-Ming writes, "When Chi Kung [*sic*] theory was first applied to the martial arts, it was used to increase the power and efficiency of the muscles… The mind (Yi) is used to lead Chi [sic] to the muscles *to energize them so they function more efficiently.*"[ix]

Similarly, Peter Feuchtwanger affirms that when playing the piano, "It is very important that everything is the result of an impulse [the result of focusing our intention!], and that nothing is prepared".[x] He goes on to say that, "when playing an octave, for example, the hand opens at the last moment; it should not be fixed in position beforehand. (After all, I don't let my mouth hang open before saying hello!)…." To apply this principle to piano practice and performance, focus in performing an action precedes the action itself at which time the body follows the intention. In this way the pianist plays in the most efficient manner with the least chance of injury.

Dr Yang writes of a parallel in Qi-Gong, "It is said: 'Your Yi cannot be on your Chi….When you want to walk from one spot to another, you must first mobilize your intention and direct it to the goal. Then your body will follow. The mind must always be ahead of the body. If your mind stays [focused] on your body, you will not be able to move."[xi]

Conclusions

There are clear parallels between practicing Qi-Gong/Tai Chi and playing the piano. Done properly, in a manner that maximizes a player's ability to realize his musical intentions in a way least injurious to the body, playing the piano, like Qi-Gong/Tai Chi is best accomplished

adhering to the four principles: "Upright Structure", use of "Least Force", use of "Under-foot Energy", the Yi leads the Qi (the mind's focused intention energizes the muscles for optimal performance).

The practice of Qi-Gong/Tai Chi, when integrated into daily practice, offers a number of benefits:

- The ability to focus the mind is enhanced.
- The ability to focus the mind while allowing the body to remain relaxed is enhanced.
- The ability to position the body in an upright, yet relaxed, state of dynamic relaxation is enhanced.
- Body flexibility is enhanced allowing greater range of movement without injury.
- Body awareness is enhanced allowing a pianist to feel when he is playing with unnecessary tension and the opportunity to release that tension.
- The body's innate ability to heal is enhanced.

For all these reasons, I highly recommend that pianists incorporate Qi-Gong/Tai Chi practice into their daily practice routines. For even better results, add Peter Feuchtwanger's exercises, as written about in his book and demonstrated on the DVD that comes with it.

[i] See "Achim Clemens: On Peter Feucthwanger's Piano Exercises", available at http://www.peter-feuchtwanger.de/english-version/texts/achim-clemens-on-peter-feuchtwangers-piano-exerc/index.html, consulted on 5 November 2009.
[ii] "Qi-Gong Concepts and Definition", available at http://www.shen-nong.com/eng/lifestyles/chinese_qi_gong_concept.html, consulted on 5 November 2009.
[iii] "Concepts and definition of Chinese Qi-Gong" in *Shen Nong Traditional Chinese Medicine*, © 2002 – 2006, available at http://www.shen-nong.com/eng/front/index.html, consulted on 5 November 2009.
[iv] http://www.icm.com.hk/, consulted on 5 November 2009.
[v] Tai Chi Qi-Gong Shibashi, a series of 18 movements for daily practice, available at http://www.taichi18.com, consulted on 5 November 2009.
[vi] From the author's personal study with Master Tom Tang.
[vii] Zupan, Damjana (2008) "Developing the piano technique: optimal and rational aspects" in *ISSTIP Journal*, 15, pp. 12-15.
[viii] Feuchtwanger, Peter (1998) "Acquiring a Functional and Natural Approach to Piano Playing", available at http://www.peter-feuchtwanger.de/english-version/piano-exercises/index.html, consulted on 5 November 2009. See also Feuchtwanger's article at the same site "Piano Exercises for Curing Playing Related Disorders and for Acquiring a Functional and Natural Approach to Piano Playing".
[ix] Yang, Dr. Jwing-Ming (1990) *The Essence of Tai Chi Chi Kung*. Jamaica Plain, Massachusetts: YMAA Publication Center.
[x] Feuchtwanger, *op. cit.*
[xi] Yang, *op. cit.*

Andrew Kraus is a pianist, accompanist, coach and teacher based in Rockville, MD, a suburb of Washington, DC, USA. As a soloist, he has performed across the U.S., Europe, and Asia in recitals and master classes ranging from solo concerts and orchestra appearances to master classes with noted pedagogues such as Peter Feuchtwanger. In April and May of 2009, he performed as the featured soloist with The Mantovani Orchestra on their tour of China. Mr. Kraus is also an accomplished accompanist and coach, collaborating with advanced students and up and coming artists in live and broadcast recitals. Since 2003 he has worked as a full time freelance pianist around the Washington, DC area and returned this year on the coaching staff of the Crittenden Summer Opera Studio in Chevy Chase, MD. For further information, including specifics of the author's daily Qi-Gong/Tai Chi practice, please contact Mr. Kraus at: pianist.collaborativeartist@gmail.com.

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Lucinda Mackworth-Young

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Psychology and the Professional Singer

by Dr Marcia Willis

Part 1: Social and cultural factors, personality and motivation

This is the first article of a two-part series giving a broad overview of psychological factors relevant to professional singers and the practitioners who work with them. It outlines the important background social and cultural factors and refers to studies looking at personality of singers and their motivation. The second part focuses on performance anxiety, stress management and improving performance. The series is aimed at readers who have little or no experience at working with this client group.

Introduction

The social and cultural environment helps to shape the personality, values and performance preferences of the individual singer, and indeed the performance itself. So understanding what is required for a good vocal performance within the relevant vocal style or tradition is of great use to a practitioner working with professional vocalists.

Singing can be described as the coordinated and controlled use of the body and breath by human beings to make musical sound. It occurs within all societies in a variety of contexts and has done so throughout human history. Such contexts range from the most intimate, such as a mother singing a lullaby to her baby while rocking it to sleep, to the most public such as massed voices chanting football songs at a game or a stadium gig by a world famous star. A vocal performance consists of singing in the presence of others and in a performing situation which highlights the vocal and musical skill of the singer(s).

Singing has often played a profound social and transformative role for people in celebrations, religious worship or healing rituals,[i] or at rallies or demonstrations such as in South Africa during the apartheid era. In many cultures singing is still seen as something all members of the group can participate in throughout their lives and an activity which is a basic part of being human,[ii] even if some members of the group are seen as having particular expertise. In Western Europe for several centuries, and particularly within the classical or art music tradition, singing is perceived – despite its basic human provenance - as something done only by an elite, talented and highly trained few. [iii, iv, v]

Social, cultural and individual factors affect singing at multiple levels. Styles of singing have varied across and within different societies and cultures over time, as have opinions on what constitutes a "good" song or vocal performance. In general a good performance could be said to demonstrate a particular level of skill, confidence and ease in the singer, and an awareness of what is considered musically, physically and socially appropriate behaviour in the chosen context. This includes an understanding of the purpose of the song in that setting and the ability to fulfil this purpose. The associated focus for the singer in rehearsal and in performance could include technical skills and communication of the lyrical meaning and the emotions appropriate for the "narrator" of the song. For a pop or rock singer a good performance will focus also on physical movement such as dance routines and visual effects including costume changes.

Social factors also include the singer's interpersonal relationships, which can directly and indirectly influence their vocal performance. The actual and perceived relationships between a singer and the other singers or musicians performing, and that between a singer and the audience can add an extra dimension beyond expertise and musicality. A singer experiencing difficulties in interpersonal relationship - e.g. marriage or problems with their manager - may be distracted in performing. A singer with a negative intrapersonal relationship (i.e. with themselves) which results in low self confidence is less likely to perform at the best of their potential. By contrast, a singer whose technique is sound, who is well prepared for the event, who is at ease with themselves and whose primary focus in performance is on their relationship with the music itself, or on the divine, may be more likely to give a peak performance,[vi] which additionally for them may be a transcendent experience.

The physical structures of the body which are used in the act of singing are the same in all human beings but different societies and subcultures value and develop different linguistic and musical vocal sounds. This results in the huge variety of aural sounds which can be included in singing such as Italian arias, German Lieder, English folk song, African American gospel, Tuvan throat singing, Mongolian overtone chanting, Jazz scat, and the more raucous sound of heavy metal. There are also individual physical variations, including length of vocal chords, level of sex hormones and shape of "resonators" which affect vocal quality and mean that similarly trained singers performing the same song can be identified by the sound of their voice alone. For a professional singer this unique sound is often their all important trademark. If socially valued and promoted it can lead to fame and a full work schedule, but if affected by illness could mean temporary unemployment or the end of a career.

Personality and the vocalist

Myths about the personality of professional singers tend to focus on emotional instability, difficulties in sexual and professional relationships and other unhappy

aspects of life such as substance misuse, as well as on more mundane pre-performance demands for flowers, bottled water and other specifics in their dressing rooms. [vii, viii] Whether a singer is praised or criticised for their behaviour on and off stage will partly depend on what is considered socially acceptable for a performer of that vocal style.

Glenn Wilson appeared to find some support for stereotypes about singers in his 1984 study, finding that higher voiced opera singers (both male and female) were described as more emotional, more unreliable, more conceited and more difficult than their lower voiced colleagues – both by self-report and according to their colleagues. Male lower voiced singers reported more backstage affairs and greater ambition. In the same study, non singers were noted to be less extravert, less conceited, more intelligent, more faithful and more considerate than singers. In a 1992 study with Marchant-Haycox, Wilson found a concordance – singers shared the traits of actors, dancers and musicians when assessed with the Eysenck *Personality Profiler*. This would partly reflect the fact that drama and movement can also be essential in a delivering a moving and credible vocal performance. [ix]

Personality may be largely related to genetic factors, but the way it develops is shaped throughout life by environment. There are aspects of the professional singer's work environment and associated lifestyle that can make certain types of behaviour more likely and exacerbate some personality traits. For example touring leads to frequent travel, spending large periods of time away from spouse or partner and family, unusual work schedules, and erratic eating and sleeping patterns. For some singers there may be an expectation of attending parties and other socialising and networking occasions soon after the physically and psychologically demanding event of performing. For others, the attempt to maintain a regular routine and to minimise exposure to situations which may cause stress and strain, and negatively affect their vocal performance, may result in an apparently restricted, almost monastic existence.

Green proposes that "pre-performance containment" can be a way for singers to ensure that they are able to get into the appropriate physical and psychological state for them to perform. by supporting the transformation from "offstage personality" to "artist".[x] A significant degree of ego strength is needed to deal successfully with the competition, audition failures, and unfavourable reviews that are a part of any successful singer's career. Determination, persistence and self-confidence are necessary to persist in the face of these to develop one's craft to the best of one's ability. Additional personal factors needed for a successful career include intelligence, a good memory, being able to learn quickly (particularly when doing session work), the ability to get on with a wide range of people and good organisational skills.[xi]

An appreciation of all the above issues is needed by professionals working with singers, particularly practitioners working with them to address psychological and physical health problems. Personality factors can also influence a singer's response to difficult situations, potentially including work with the practitioner. Interesting areas for further research would be to examine whether certain personality traits are more associated with singers of particular musical traditions, and to assess whether excellence in performance of different vocal music forms is associated with similar or different personality traits.

Motivation in the vocalist

Motivation can be described as an internal state or condition that serves to activate or energize behaviour and give it direction. For any person there is a variety of internal and external factors which contribute to this. The Primary motivator for professional singers is just as it is for any performer or sportsperson – a love of doing the activity. Secondary motivators could include enjoyment of the social aspects of a performing career, the desire to be famous and the necessity of paying the mortgage. Motivation in singers may be influenced by early experiences, specific memories, their beliefs about themselves and their abilities, and their reaction to positive or negative criticism – "spells and curses".[xii] Negative self-beliefs reduce positive motivation and contribute to performing below ones ability. A successful and resilient singer will have a high level of motivation, especially intrinsic motivation, coupled with the ability to apply him/herself in a consistent manner and to work hard on the relevant aspects of the music business as well as on their own musical performance and skills.

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The internationally renowned teacher Peter Feuchtwanger wrote a series of three articles in 1997 with a strongly-worded plea for proper posture to combat the physical problems that beset so many pianists. We reprint his articles - one at a time - with kind appreciation both to the author and to the *Piano Journal* editor. We feel that their message, spoken from a man of vast experience, remains vivid and contemporary.

Article I.

On The Importance of Sitting Correctly at the Piano

by Peter Feuchtwanger

'...his posture during playing was exemplary, quiet, dignified and beautiful, without even the merest grimace (only through increasing deafness he crouched over the keyboard).'

Thus, Czerny describes Beethoven at the piano in 1801. With very few exceptions, such a description could hardly apply to today's pianists, the majority of whom (not to mention other instrumentalists) frequently adapt ungainly stage mannerisms. On TV, musicians may be observed seemingly doing their utmost to appear absurd by frequently grimacing or indulging in greatly exaggerated movements. In reality, these musicians often remain unaware of their public antics. Have you ever watched such pianists on the TV without the sound? It is quite a revelation.

Tranquil Power

Compare the present day's artists with, for instance, Horowitz, who even during the most hair-raising feats of bravura managed to remain absolutely still, a picture of serenity. The same could be said of Heifetz, Cortot, Moiseiwitsch and most of their contemporaries. The great and unforgettable Romanian pianist Clara Haskil, despite a serious curvature of the spine, proved at all times to be a model of tranquillity, even under the most severe physical and mental duress. How many memorable occasions one recalls of the magnificent Youra Guller, sitting regally at the piano, for all the world a goddess in a red Lanvin evening gown, producing the most amazing *fortissimos* without the least apparent physical effort. Rachmaninov performed miracles whilst remaining as still as a statue. In the case of certain jazz musicians one need only observe Fats Waller in an old film to note how quietly he sat while performing uncanny leaps with his left hand.

It is interesting that the Italian harpsichordist Giorlamo Diruta wrote as early as the 16th century, 'Unnecessary body movements are to be avoided at the keyboard...' Couperin writes in his didactic work *L'art de toucher le Clavecin* about beautiful bearing at the keyboard – though his advice to turn to the audience with a smile whilst playing cannot be taken seriously nowadays and should perhaps be an option left singularly to the wonderful, controversial and wholly unique Australian pianist David Helfgott.

While Chopin, Thalberg and company were models of poised and elegance at the keyboard, the very young Liszt must have shocked some of the old guard with an excessive show of gesture and movement. So much so that John Field, at the end of the young prodigy's recital, turned in mock horror to the person next to him and asked 'Does he also bite?' Fortunately, in later life Liszt was a model of tranquillity at the keyboard.

Where Problems Begin

The most important point is why the correct posture and bearing at the piano is so essential to the performer. It is no secret that a number of well-known performing musicians suffer from any number of physical ailments, including tendinitis, tennis elbow, ganglion and even worse, Focal Dystonia, which totally prevents the use of one hand. All these ailments originate from misuse of the body.

In a lecture entitled 'Is there an ideal way of playing the piano?', the lecturer, upon showing films of Horowitz, Glenn Gould, Arrau, etc., came to the conclusion that there is no ideal way of playing. Needless to say, I failed to agree and contradicted him, stating, 'Although throughout their lives many pianists may play wrongly without damaging themselves, there are those less fortunate who have to stop playing altogether'. For instance, Glenn Gould, in spite of his perfect use of hands and arms, sat so low at the keyboard that it resulted in him lifting his shoulders unnaturally, creating back pain and numb fingers and immense tension in his neck. The tension Gould incurred was due to the wrong was of sitting at the keyboard for so many years, and could even have been partly responsible for his untimely death. By contrast, Louis Kentner, who sat almost as low as Gould but used his body correctly, suffered no ill effects and played magnificently well into old age.

As a jury member at an international piano competition, I happened to be sitting next to a famous senior French pianist and respected teacher. At one point, he turned to me and complained about the exaggerated and dysfunctional movement of a particular candidate who was playing. When I remarked that he was complaining about his own pupil and asked why he didn't tell her about those bad habits, he responded by saying that it was not his duty to correct these physical shortcomings. But whose duty is it, then, if not the teacher's? This reminds me of yet another case, unfortunately, and of

many. A colleague, a professor at one of our prestigious music institutions, asked me to look after one of his extremely gifted students whenever he left on concert tours. During one such period, I failed to hear from the student for some time. When finally she telephoned me and I asked the reason for her long silence, she confessed to having developed tendinitis. I asked her why she did not contact me immediately as I could have helped her. When I asked her what her teacher had suggested she should do, she replied: 'He told me to either stop playing, or have a cortisone injection, or learn the Bach/Brahms Chaconne or the Ravel Concerto for the Left Hand'. I told her that should she practise those pieces the left hand could also develop tendinitis. I suggested she see me immediately and within one week, her tendinitis was cured completely through the deployment of a special set of exercises I had devised, and by her learning how to release the tension from those parts of her body which she had not been using. I also recommended to her (as I recommended to all my colleagues and students) to read *Zen in the Art of Archery* by Eugen Herrigel, and the excellent book *The Pianist's Talent* by Harold Taylor (Kahn & Averill) to gain more insight into performance problems.

There are functional and dysfunctional movements that can be better understood through learning the Alexander Technique and the Feldenkrais method, or any one of the martial arts. It is sad, however, that so few teachers pay attention to the correct physical training of the pupil. In a teaching career spanning nigh of four decades, I very seldom encounter a pianist with near enough perfect deployment of the body. A number of pianists have arrived at my door, prodigiously talented, but suffering great pain deriving from some of the aforementioned physical afflictions. These pianists could only play with the aid of cortisone injections (something I would strongly advise against), while others have been medically advised to undergo surgery. When I told them they could be cured by the use of simple keyboard exercises I had devised for the purpose, they expressed scepticism at the idea – however, they became overjoyed when after a relatively short period they were completely cured. My colleague Carola Grindea experienced similar situations with numerous musicians, and as a result founded ISSTIP, the International Society for the Study of Tension in Performance.

No Apples or Hammers!

Every instrumental teacher ought to be able to help students overcome the various physical afflictions mentioned above. All that is required is common sense, a real understanding of the human body and the psyche of the individual candidate. This will prevent instrumentalists resorting to cortisone injections, or worse, undergoing in many cases unnecessary operations. If children were trained to use their body correctly from the beginning and were not told such ridiculous untruths as '*You must play the piano as if you are holding an apple in the palm of your hand'* or *'Use your fingers pretending they are little hammers,'* they would not so often develop all those dread ailments that afflict them in later life.

To return to the masters of the keyboard – Mendelssohn, Chopin, Horowitz, Cortot, and Haskil, to name but a few, all played with elongated fingers, manipulating the keys, instead of lifting the fingers to hit the keys from above. A correct articulation depends solely on the speed with which the key is released, and not how high you lift a finger. Piano playing requires tension; to produce this tension, paradoxically, we cannot allow ourselves to be tense. The correct breathing (you exhale when you utter a word!), posture at the piano ,the height of the piano stool (the keyboard should be in line with your elbow; do not sit any higher!), the correct deployment of the fingers, hands and arms, a shoulder, wrist and thumb at all times free, elliptical movement (mostly clockwise for the left hand, anti-clockwise for the right hand) are all essential requirements for the correct playing, a beautiful singing tone and a virtuoso technique (of course, also depending largely on your imagination and capacity to hear!)

In the martial arts, use should be made of the opponent's indwelling energy, in order to win over him. In case of the pianist, we have no need to battle with the keyboard, but rather attempt to utilise to the full its inherent energy. Often it can be likened to throwing a flat stone across the water as it ricochets over and over again. So, the correct posture at the keyboard and the correct use of the body while playing is the most essential basis for piano playing – truly a prerequisite for the health of both pianist and music.

Peter Feuchtwanger, born in Munich, now lives in London and teaches all over the world. He studied piano, composition and Indian and Arabic music and philosophy. He gave up an early successful career as a pianist in order to devote himself to composing and teaching. Peter Feuchtwanger adjudicates at many international piano competitions and is a part-time professor at *Musikhochschulen* in Karlsruhe and Basel, and a visiting professor at the Yehudi Menuhin School in England. He held a guest professorship at the *Mozarteum-Salzuburg* and gives master classes there every year at the Summer Academy as well. In addition, he has achieved international recognition for his master classes held throughout the world since 1967. His book and DVD are available from his website www.peter-feuchtwanger.de

Working Towards Healthy Playing – A Practitioner's Tips

by Dr Karenna Caun

As a professional singer and a medical doctor, I started looking into the area of musicians' health about seven years ago out of a sort of idle interest. Very quickly, it became apparent to me just what a need there is out there for people to be helped in this area. So ever since, I have been working with 'injured' musicians, as well as working with those enlightened musicians who simply want to optimise their bodily use in relation to their instruments – both to remain healthy and secondarily to improve their playing.

There emerged many common patterns across the instruments. It also became apparent that many musicians and music teachers didn't really know how to go about tackling these problems. If you fall into that group, I hope that what I write below will be a pointer to as to how to start.

Preventing Injury – What can I learn?

First of all, I'll mention *physical warm-up and appropriate scheduling* since they are essentials in maintaining healthy playing. This has been written and talked about extensively.[i] [ii] After that….

The Big Three

The first couple of things you really need to learn are concerned with alignment and release.

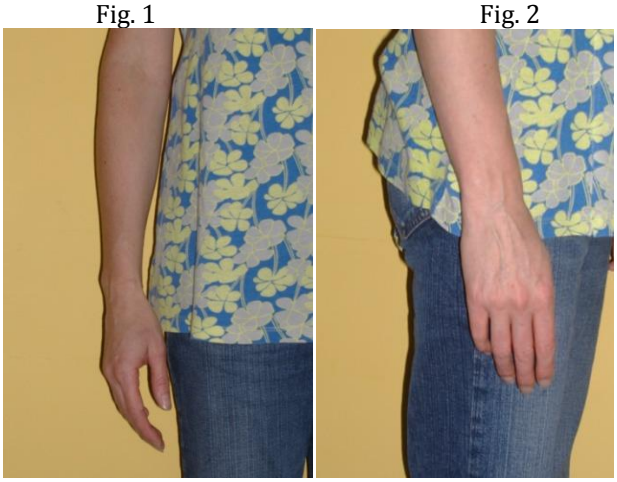
It is important to be as well aligned as possible when playing/singing. This not only means the configuration of the whole spine and head,[iii] [iv] but consideration needs to be given to alignment along the limbs as well. Whatever positions one needs to take up for playing, they will be best when they are closest to a natural relaxed alignment. Don't confuse this with 'you need to be entirely relaxed'! You need to have strong muscular actions in certain areas, but you need these to be in the *right* muscles for that particular action – and not in a bunch of unnecessary ones!

Muscles will work at their strongest and most efficient close to their mid-range – that means not taking them to the extremes of their range of movement whilst working them hard. Extremes of muscular action will also stress the joints that they cross.

So, you will need to consult some books in order to develop your knowledge gradually. As a starter I reference some articles and books below. If you can, work with a body expert such as an Alexander, Pilates, Feldenkrais, Yoga teacher or even a physiotherapist on your own posture and alignments since working on yourself will give you greater insight.[v] [vi] [vii]

One of the most useful things to do is look at an arm that is hanging from the shoulder in a relaxed fashion when someone is standing. (Fig 1). Pay attention to the angle of the wrist – (the back of the hand as it hangs from the forearm) – it is near straight, or very slightly back – and the so called longitudinal arch which is a natural curve through all the joints along the fingers. The thumb has a similar longitudinal curve in it which deserves equal attention. Also, the wrist is neither deviated towards the little finger side nor the thumb side. (Fig 2). Whatever your instrument, maintaining a basic posture near these configurations is likely to be the most efficient – and least straining. If you do need to stray far from these alignments occasionally, the situation should not be compounded by using weight or force in that position. Similarly, such deviations should be done for as little time as possible.

Fig. 1 Fig. 2



It is common to see, for instance, a pianist whose wrists are bent 'out' sideways towards the little fingers (ulnar deviation) [viii] [ix] in the mistaken idea that you have to play on all the keys at the same distance from their edge, particularly when playing chords. Another common sight is a violinist bending or twisting the wrist just to reach a higher string or position – rather than adjusting the position of the whole arm appropriately, or finding a more suitable finger position.

But probably the thing I see happening most frequently is a permanent 'holding' or posturing of the fingers and hands when they aren't actually doing anything. I have, therefore come to regard this as one of the most damaging habits. One very often sees, for instance, pianists with knuckles bent slightly backwards when the fingers are supposed to be doing nothing, as though 'waiting' to play rather than resting. This not only is a permanent strain on the long muscles of the forearm that operate the fingers, but also 'cuts off' the natural connection of strength from the trunk. Similarly, frequently a guitarist, with obvious tension will try and 'hold' the shape of the last chord as he/she moves up a few frets. It's amazing what confidence is gained from being able to find the next chord at the last split second

rather than trying to make your body keep it from one fret to the next in a tense way. This 'holding' becomes a habit that simply keeps tension during playing.

So related to the last point is the second of the BIG THREE you need to learn about. That is: what is released musculature really like? Externally, what does it look like, and internally, what does it feel like? For some people this can be a surprisingly difficult thing to learn. The trouble is, if your body is used to being tense in certain areas, you are likely to think those areas are relaxed! Conversely, if you are naturally relaxed, you can't understand how or why someone else isn't! So how do you learn?

Well, I think you need to do a lot of observation of elite musicians and elite sportsmen. Look at the terrific strength that occurs in the muscles when they are used, and by contrast, look at how those same muscles appear when they have completed their action. Don't just look at the individual muscles, but also the whole movements of the arms, the fingers, the tendons. Look at the way they move into a position and then back to a more neutral position.

There will always be the odd person who defies what most people need to do, (like the marathon runner Liz McColgan's famous head roll when she runs, or Glenn Gould's crouching, hunched approach) so leave those aside!

It is also a good idea to start with yourself. A simple way to start to feel release is to tense some muscles first, then, let them go completely and observe how it felt. Try it with different muscle groups in different parts of your body, then with all of you! When you swing your arm backwards and forwards from the shoulder, you can either keep it tense and move it backwards and forwards or you can give it an initial impulse and then let it swing like a pendulum. This latter is the released version. Once you know what this looks and feels like, you can assess whether a player is released properly at the shoulders (just try and move their arm out from the elbow and let go again and you can recognise whether the same type of pendulum swing is present or not). Again, working with experts on body use, or going on a custom built course is ideal. However, such courses can be difficult to find or to attend.

The third of the BIG THREE is not to ignore performance anxiety. There are numerous articles, books and courses on the subjects and some excellent experts working in this area. [x] [xi] Yet many musicians still seem to be in the dark about what to do about performance anxiety. You owe it to yourself to familiarise yourself with the effects of your own adrenaline and try to have a few strategies to cope with it. Such strategies can be physical – such as undertaking some extra physical activity (like a physical warm-up), or doing some corrective breathing. Strategies can be psychological in approach, such as ensuring a suitable 'focus' for your performance energies,[xi] finding ways of dealing with 'the criticising voice' or techniques that combine both such as the Grindea technique (see previous ISSTIP journals). Where there are deeper issues present, one needs to recognise them and find some help in working them through since, as performers, we are exposed to the world and like it or not, if we are having, for instance, an issue with our professional position, it is likely to come out as physical or psychological tension that will affect our performances.

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REDUCED RATES FOR STUDENTS & UNEMPLOYED

Finger Substitution on the Piano: Towards a Tension-Free Technique

by Justin Krawitz

Finger substitution, also known by the term "silent change", is the technique whereby the finger holding down a key is replaced by another finger without re-striking the key. The technique plays an important role in artistic piano playing, but treatment of the subject is virtually absent from the contemporary pedagogical literature. This article seeks to point out some elements necessary for the healthy, tension-free execution of a finger substitution and show that, in certain contexts, substitution can be used to help avoid tension in performance.

The technique of finger substitution can be traced back to the great keyboard treatises of the eighteenth century. The first references to substitution are to be found in François Couperin's *L'Art de toucher le clavecin* of 1716-17.[i] The technique also receives treatment, albeit less enthusiastic, in Carl Philipp Emanuel Bach's great treatise of 1753, *Versuch über die wahre Art das Clavier zu Spielen.*[ii] References to the practice in treatises and method books, though, have tended to be brief and superficial. Most sources that have broached the topic do not even attempt to address the precise physical means by which a substitution should be executed.

The pedagogical literature for the organ has been more thorough with regard to finger substitution. It is a great myth, however, that pianists inherited substitution from organists. Organists took on the technique from pianists as the legato style established in piano-playing became the norm in organ-playing too.[iii] It is ironic, then, that the technique has received so much more attention in organ pedagogical works, but this is partially understandable because organists do not have the pianist's sustaining pedal at their disposal.[iv] Since finger substitution is a technique in which organists are explicitly trained, pedagogical works for the organ can assist pianists in incorporating finger substitution into their active technique. Not all sources are of equal merit, though, and the organ is a different instrument to the piano, so some adjustments will need to be made. But the literature for organ can serve as a valuable point of departure.

The best source I have encountered in terms of describing the precise physical dimensions of finger substitution is George Ritchie & George Stauffer's *Organ Technique: Early and Modern.*[v] Ritchie and Stauffer write:

"A finger substitution consists of three distinct steps:

1. The initial finger plays the note.
2. The substituting finger is placed over or under the finger holding down the key. As a general rule, when the substituting finger is *shorter* than the playing finger, it is placed *under* the playing finger. When the substituting finger is *longer* than the playing finger, it is placed *over* the playing finger. For a brief moment, the two fingers are on the key at the same time.
3. The first finger is then removed from the key and *immediately* placed in position to play the next note. Proper preparation is especially critical in the performance of passages in fast tempos." [xiii]

They conclude, "The fingers should be relaxed at all times."[vii]

Ritchie and Stauffer's text is admirable for its insistence on relaxed fingers, but the wording of the third of their steps is problematic. Care should be taken not to place the first finger immediately in position for the next note where this requires a tension-inducing extension between the fingers. A related issue comes up in their Exercise 14, partially reproduced in fig. 1 below. Ritchie and Stauffer show how one might initially count out, in strict rhythm, the steps involved in a substitution. In their illustration, Ritchie and Stauffer indicate that one should "prepare" the finger to play.

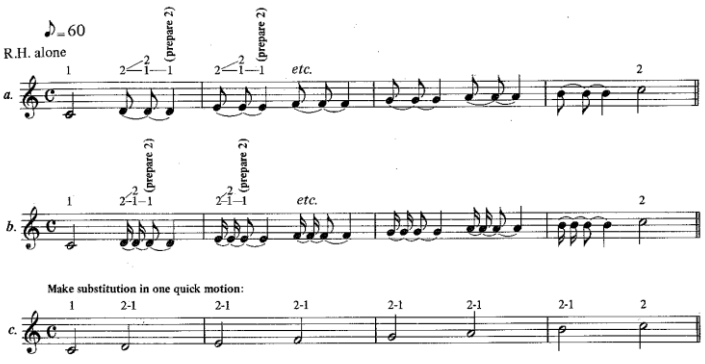

Fig. 1: Ritchie and Stauffer[viii]

Such "preparation" could easily be misconstrued by a student and lead to unnecessary tension. It would be preferable to use language which suggests allowing the hand to regain a neutral position, and preparing mentally for the next note.

Ritchie and Stauffer present an excellent treatment of multiple substitutions. They write:

"In double substitutions, which are commonly used to execute legato passages with parallel thirds and sixths, two fingers move to replace two others. It is best to practice double substitutions by substituting one finger at a time, moving first the trailing finger and then the leading finger (relative to the direction of motion). Gradually speed up the process, until the two new

fingers substitute for the old in a single, smooth, seemingly simultaneous motion."[ix]

It should be noted that, in contrast to a number of other organ pedagogical works, Ritchie and Stauffer acknowledge the need to stagger the substitutions even in parallel thirds. Attempting to substitute both fingers simultaneously necessitates unnatural contortions of the hand and often dangerous extension between the fingers.

There are several important points that are essential for the healthy execution of finger substitution on the piano which are not touched on by Ritchie and Stauffer or explicitly covered in other sources:

1. Finger substitution should be accompanied by a lateral shift of the forearm. This adjustment allows the hand and arm to regain their neutral alignment for the substituting finger.[x] When a finger with a lower number substitutes for one with a higher number, the arm should shift *away* from the body; when a finger with a higher number substitutes for a finger with a lower number, the arm should adjust *towards* the body.

2. Substitution should be accompanied by a shift of the arm towards or away for the fallboard. This is necessary for the hand to regain its neutral position, such that the fingers do not remain overly curled or flattened. When a longer finger replaces a shorter one, the arm should adjust *towards* the fallboard; when a shorter finger replaces a longer one, the arm should adjust *away* from the fallboard. Where the notes following a substitution require the hand to be in a different position with respect to the fallboard, this can be achieved by sliding the finger along the length of the key. However, the fingers should not be held in an overly curled or flattened position.

3. Care should be taken not to apply unnecessary weight to either the striking finger or the substituting finger. Pressing, otherwise known as key-bedding, causes fatigue and can lead to tendonitis. Students are especially prone to this fault when first introduced to the technique.

4. The action of the substituting finger should be as close as possible to that when striking a sounding note, except that the action becomes much smaller since the key has already been depressed and the force required is minimal. I refer here particularly to the rotational component of the action.[xi]

It is crucial to observe these points when practising finger substitution on the piano, since incorrect execution has the potential to induce injury. However, once it has been mastered the technique can help to significantly reduce tension in piano playing. Without substitution, it is often necessary for a finger to stretch away from the finger holding down a note in order to reach the next note to be played. Stretching between fingers, even when slight, causes undesirable tension in the hand, wrist and forearm. This not only has the potential to lead to a host of physiological ailments, but also has a detrimental effect on the quality of sound produced. Substitution can considerably lessen the amount of stretching necessary by moving the hand closer to the next note to be played. This allows the playing mechanism to be more consistently free and thereby produce a more pleasing sound.

Finger substitution on the piano is an important technique which should be approached in a responsible, methodical way. Care should be taken to execute substitutions in a way which involves as little tension as possible, such that use of the technique does not lead to injury. Once correctly integrated into the pianist's active technique, substitution can be widely used to obviate the need for tension-inducing extensions. In this way finger substitution can contribute to a healthier piano technique and facilitate control over tone quality.

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[i] Couperin's treatise is available with parallel English translation in François Couperin, *L'Art de toucher le clavecin,* ed. and trans. Margery Halford (1974) N.Y.: Alfred Publishing Co.

[ii] Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments,* trans. William J. Mitchell (1949) New York: Norton.

[iii] Sandra Soderlund, *Organ Technique: An Historical Approach* (1986) Chapel Hill, N.C.: Hinshaw Music, p.147.

[iv] While the sustaining pedal may help to negotiate some passages satisfactorily without substitution, there are, indeed, times when the desired artistic result requires that the pianist achieve legato manually. In such cases, substitution (often in conjunction with discriminating use of the pedal) provides the means to achieve the desired result.

[v] George Ritchie and George Stauffer, *Organ Technique: Modern and Early* (1992) New Jersey: Prentice-Hall,

[vi] Ritchie and Stauffer, p.16.

[vii] *Ibidem*.

[viii] *Ibid.*, p.17.

[ix] *Ibid*.

[x] Couperin seems to be referring to this adjustment when he annotates an example of finger substitution in his treatise as follows: "The two finger numbers on the same note indicate the change from one finger to the other, except that, when the higher number is played first, it is necessary to ascend at once, and when the lower, to the contrary, to descend" (Couperin: 43). The intended meaning of his annotation, though, is far from clear. In a piano method for beginners of 1913, Béla Bartók and Sándor Reschovsky precede their contemplation of finger substitution by addressing regular repeated notes. They are especially clear about the lateral movement of the hand in adjusting to the changing fingers. The movement is inferred in the substitutions which follow (Béla Bartók and Sándor Reschovsky, *Bartók-Reschovsky Piano Method,* rev. and ed. Leslie Russel [1967; Budapest: Editio Musica], pp. 46-47).

[xi] For a thorough explanation of forearm rotation as the basis of a healthy piano technique, see Edna Golandsky's *The Taubman Techniques,* vol. 1, disks 1 & 2 (2001) Medusa, N.Y.: Taubman Institute.

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What are the most significant factors affecting the Emotional Response in Performing Musicians?

by Hannah Cunnington

This article presents a study that was recently conducted in order to find out what factors are most significant in determining the emotional response in performing musicians. An emotion is 'a strong feeling, such as joy or anger.' [i] The main human emotions investigated in the study were broadly divided into fear, happiness, anger and sadness. 'Emotions can be a goal; we engage in certain activities because we know that they will bring us pleasure.' [ii] In terms of musical performance, although for most performers it is an enjoyable experience, unfortunately in some situations this is not always the case. The topic of human emotion and its effect on musical performance has been closely studied in the past and many of the previous studies have been based on the aspect of anxiety within performance. Anxiety is 'an anxious feeling or state,' [iii] which is not an ideal state to be in if you are a performer who is about to demonstrate your talents to an audience.

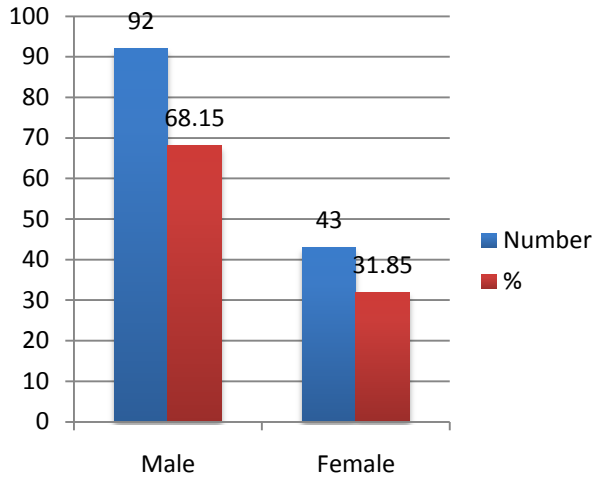
The aim of the study was to find out which of the four main emotions were present at three stages of performance, these stages being 1) in the weeks leading up to a performance 2) in the few moments before, and in the first few minutes of a performance and 3) the remainder of a performance. By doing this, it was then possible to relate the findings to previous studies and background research. As well as finding out which emotions were present, the study also explored ideas that may determine why these emotional states were occurring. Many talented musicians suffer from anxiety which is performance related, and so many have trouble conveying their emotions through performance. This study has identified some of the key factors, which contribute to either having a positive or a negative effect on performance. If these factors can be considered in the future, then problems such as the emotion of fear in relation to performance may be able to be dealt with more effectively.

The study was carried out in the form of a survey on a sample of 135 popular musicians, most of whom were students at Tech Music Schools in London, thus collecting hard data to be analysed and compared to researched literature on the subject matter.

SURVEY RESULTS

The following results show the findings from the survey conducted on 'Emotion Within Musical Performance.'

Q1. Are you Male/ Female?



Q2. Which age bracket do you fit into?

Age	Number (respondents)	%
Under 16	1	0.74
16- 25	114	84.44
25- 40	18	13.33
0ver 40	2	1.49

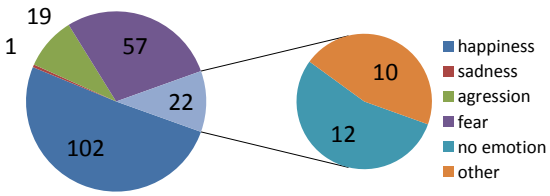
Q3. What instrument do you play?

Instrument	Number	%
Voice	50	37
Drums	38	28.2
Guitar	31	23
Bass	10	7.4
Keys	3	2.2
Saxophone	1	0.7
Oboe	2	1.5

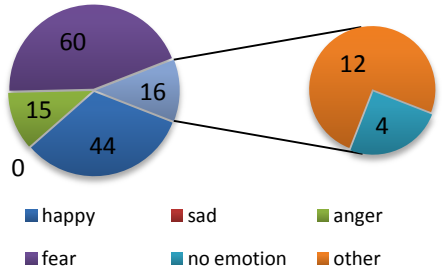
Q4. What is the most typical kind of gig you do?

Style	Number	%
Classical	15	11.1
Pop/ Rock	94	69.6
Jazz	28	20.7
Folk	7	5.2
World	5	3.7
Other	36	26.7

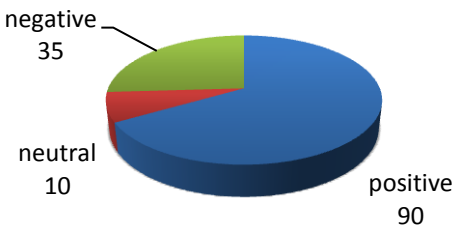
Q5. In the weeks leading up to a performance which of these GENERAL types of emotions would you say you are most likely to feel?



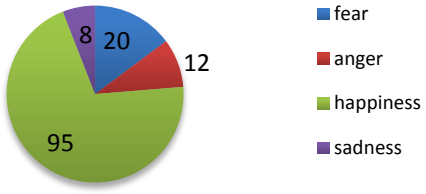
Q6. In the time just before the performance and in the first few minutes of the gig, which of these GENERAL types of emotions would you say you are most likely to feel? (Note: there were no answers for sadness).



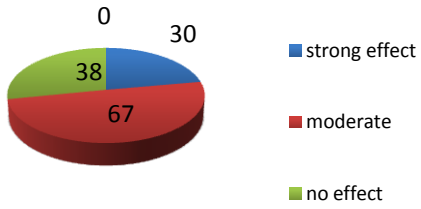
Q7. Typically, how would you say your emotional state affects your performance?



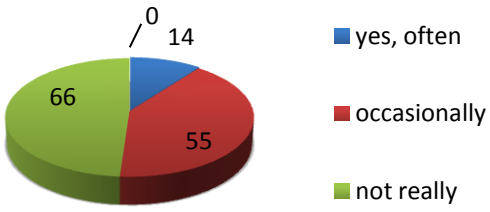
Q8. During the performance which of these four GENERAL emotions are you most likely to feel?



Q9. If something good or bad were happening in your personal life, what effect would you say this has on your performance?

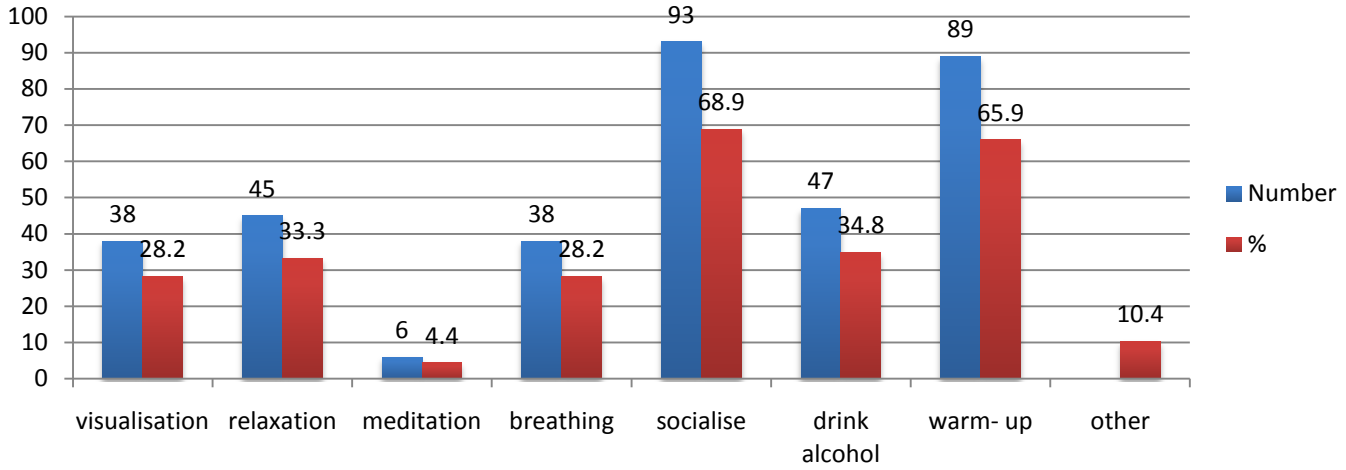


Q10. Has there ever been any instance where you have been overwhelmed by emotion during a performance?

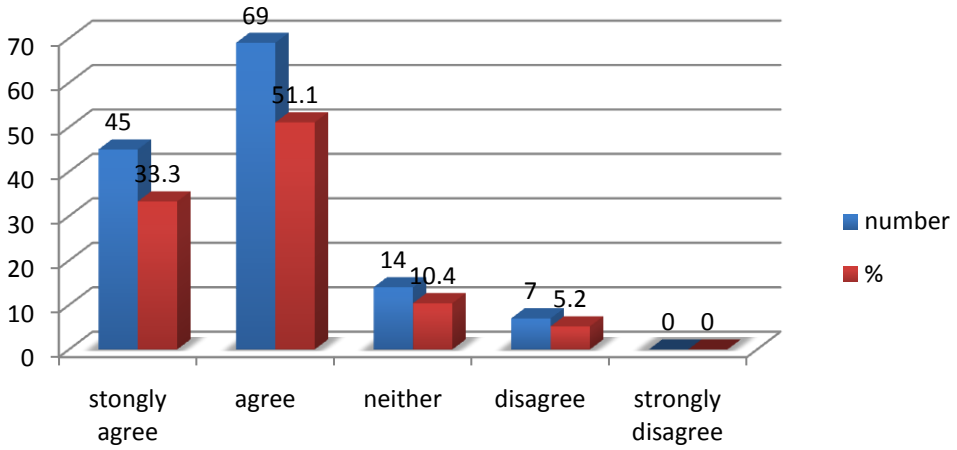


Q11. If you answered yes to the last question, please give an example.
66 respondents stated an example of an overwhelmingly emotional performance.

Q12. What action do you take to control your nerves? (In the 30 minutes leading up to your performance).

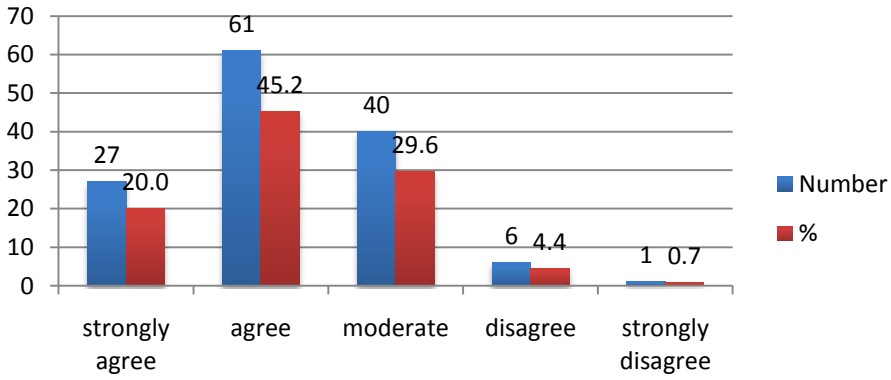


Q13. Would you say that the material you are performing affects your emotional state during a performance?



Q14. Please give a reason for your answer to question 13.
There were 129 responses to question 11 in the form of narrative text.

Q15. Do you see yourself as an emotional person?



DISCUSSION

In order to determine which of the factors have the strongest effect on the emotional state of musicians, it was necessary to analyse the results and explore the reasons why they affect performance. Some of the key factors identified in the study were as follows:

- Anxiety
- Proximity to Performance
- Instrument (Vocalist or Non- Vocalist)
- Gender
- Material

Anxiety and Proximity to Performance

One of the aims of the study was to discover the emotional journey a performer takes in the weeks before a performance through to when they are on stage. Questions 5, 6 and 8 provided some interesting findings, which agree with the theory of Approach-Avoidance. This term looks in particular, as the name implies, at the impulse to avoid a difficult event the closer one gets to it, likewise with an object we desire; the closer we get to it the more approachable it is. The difference however between the two is that avoidance motives decrease a lot quicker than approach motives as you become farther away. It is important to address this concept to understand why a musician who experiences the emotion of fear when performing may still wish to repeat the process again.

> *'At a distance, the positive aspects seem more inviting than the negative ones appear forbidding. Everyone knows of couples who go steady, break up, make up, only to break up once more. Away from each other, their mutual attraction takes precedence because negative feelings are reduced; close to each other, the negative feelings drive them apart.'*[xv]

In the weeks before performing, respondents rated the emotion of happiness to be the most distinct emotion felt. The question asked the performers to state the emotions they were likely to feel in the weeks leading up to a performance. The emotion of happiness received 102 responses, the emotion of fear being the second rated emotion felt, at 57 responses. Question 6 asked the respondents to state which emotion they were most likely to feel in the minutes before going on stage and in the first few moments of the performance. The emotion of fear was the highest rated at 44.4%, much higher than happiness at 32.6%.

Here a large difference can be seen between the two emotions, agreeing with Approach-Avoidance that the further one is away from a feared object the less scared of it one is. This is to be expected if it is taken into account that a feared object becomes scarier the closer it is. It also agrees in the sense that the farther away we are from a desired object we still find it attractive. Regardless of whether the musicians were nervous or excited about performing, a strong correlation with Approach-Avoidance can be seen.

Arousal refers to the semi- automatic release of adrenalin in the human body. It is a mechanism that has been with us since the days of cavemen, and is the 'state of emergency' one encounters when coming into contact with for example, a wild animal. The adrenalin released into our body causes the physical reactions needed to either flee a fearful situation or fight an object of fear. There are of course different levels of arousal, the worst-case scenario for a musician normally consists of a slight decrease in musical ability and would probably go unnoticed by anyone observing. This happens in the moments before performing and can continue into around the first 10 minutes. After this time, the physical symptoms decrease somewhat, the task at hand is more predominant, and the performer is at a level of arousal that can be coped with is described as an optimum level in performers. 'Over-aroused state, typically at start of performance: should return to optimum zone as focus turns to task.' [iv]

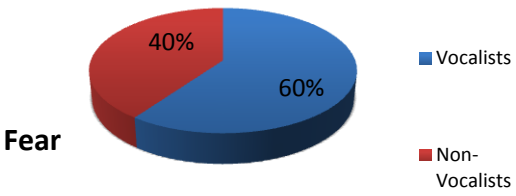
Supporting this idea that when the bodily changes of arousal (sweating, increased heart rate etc) have begun to subside, the results from question 8 show that happiness was the overall emotion felt by musicians during performance, followed by fear. Happiness in fact was the highest rated emotion felt by 95 musicians, with fear being felt as the number one emotion by only 20 musicians. This shows that although performance anxiety is evident in almost all musicians, it is a problem that is rarely encountered at a time other than this moment just before performance, when the body is in a high state of arousal.

This evidence indicates why performers continue to put themselves in a conflict situation where they know they will feel fear. They realise that they can cope with the arousal levels and that once they decrease in intensity, the emotion of happiness and the feeling of enjoyment will be felt throughout the rest of the performance. It is when the musician lets these feelings of fear override the enjoyment of performing that anxiety becomes a problem. One respondent gave a perfect example of the way arousal can affect a performance.

> *'Leading up to a gig I get excited and happy. The minutes before a show I get nervous and anxiety kicks in but only for a while. I try to clear my head of negative thoughts though.'*

Instrument

The information gathered from the surveys led to the assumption that vocalists may experience the emotion of fear more than non- vocalists, who are more likely to experience happiness and aggression. This was evident in all stages of performance, both in the weeks leading up to and during the performance. In the first few minutes of performance 60% of vocalists felt fear compared to only 40% of non- vocalists.



Interestingly, fear was the least felt emotion during the performance for non- vocalists. The singer tends to be the person on stage that is in the spotlight in a band situation, so this may be the reason why singers tend to get more nervous. When asked if they felt that their emotional state affects their performance, singers were more inclined to believe that their emotional state affects their performance in a negative way. One singer claimed when asked had they ever been overwhelmed

by emotion that 'during a practical exam at uni [university] I was shaking so badly, I could hardly concentrate.' This cannot however be generalised specifically to vocalists, as non- vocalists showed signs of being nervous. One non- vocalist claimed that during one performance, 'felt tense, couldn't remember the structure of the song, fear of doing mistakes.'

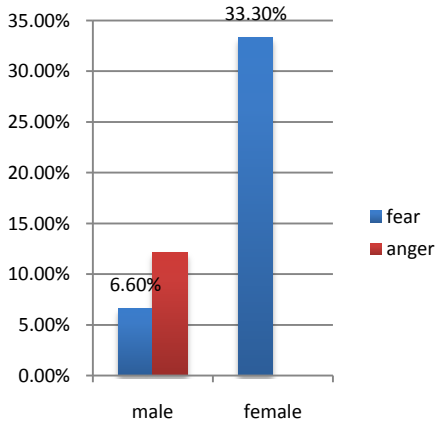
	Vocalists	Non- Vocalists
Socialise	62%	72.9%
Drink	34%	35.3%
Warm- up	72%	62.4%
Breathing	46%	17.6%

The findings also indicated a significant difference in the way the vocalists conduct themselves in the time just before a performance.

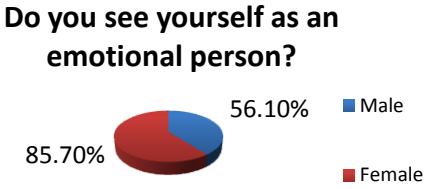
Whilst non-vocalists spend more time socialising and having a drink to calm their nerves, vocalists will be warming-up their voice and doing breathing exercises. While this is an important factor in terms of singers, evidence suggests that spending this time concentrating on the situation they are about to put themselves in may be leading them to feel more tense. Their non- vocalist peers however, are distracting themselves and therefore possibly reducing the impending feelings of fear. Pre-Performance Containment refers to this action a performer takes in the short-term leading up to a performance (30 minutes.) The way this period is handled by a performer is of the uttermost importance as they are most likely to be experiencing emotions at high arousal level. This study highlights the fact that this time before the performance could have a detrimental effect on the emotional response of a musician.

Gender

There were a few significant points to make in terms of the way responses differed with regard to gender. Females were more likely to feel fear during a performance (33.3%) whilst males rated anger as a dominant emotional state to be in.



'Age and appearance are an understated source of stress even in areas of music where they were previously less important. Females have always been subject to scrutiny in this respect.' [vi] This result could stem from the idea that a woman may be more concerned with how she is perceived by an audience, whereas men are less worried so therefore have more opportunity to 'psych themselves up' to enjoy the performance. In addition, this also suggests that in terms of the 'fight or flight' reaction, males are more likely to associate the emotion of anger with 'fight.' Females on the other hand, fear the confrontation with the audience, so the emotion of fear activates the 'flight' reaction.



Females who answered the survey believed themselves to be of a higher emotional level to males, with 85.7% answering above moderate for question 15, compared to 56.1% for males. The survey indicates that females are more likely than males to feel the effects of emotion at higher level. The emotion of fear that may develop from the arousal of performing may have more of an effect on females and they may find it more difficult to cope with. This may also suggest that women may be more inclined to fear performing because of the theory of 'learned responses.' 'Learned responses' is the theory that stage fright can derive from a series of bad performances, and can be noted as far back as childhood experience. One female claimed in answer to question 14 that - 'I have personal problems and I can't focus on the performance because I have too much going on.' If these problems are continuously affecting her performances, the theory of 'learned responses' suggests that even after these personal problems are gone she may be left with a negative perception of performance. This is an interesting factor, which may explain why females suffer from anxiety more than males.

It would be expected that if females identified themselves as the more emotional gender, there would have been more females who had answered question 13 saying they had experienced overwhelming emotion during a performance. This however, was not the case as there were 24 more examples of an overwhelmingly emotional performance from males than from females. The answers from the results to the question, 'Have you ever been overwhelmed by emotion during a performance?' generated quite a different response from males than from females.

	Male	Female
Number	47	20
%	51.7	47.6
No comments	44	20

The way the two genders answered the question followed a similar trend, the male answers tended to relate to the idea of peak- performance. In David

Pargman's text, *Managing Performance Stress: Models and Methods*, [vii] he describes this as 'something outstanding, remarkable, and uncommon. Some performers use the term 'zone' to refer to this extraordinary condition where everything clicks, 'all is perfect and nothing can go wrong.' Some appropriate phrases selected from the answers from this study, which indicate feelings of peak-performance are 'It felt like a heightened sense of awareness,' and 'everything clicks and the pressure vanishes into thin air.' The females however, tended to describe experiences of sadness. One woman who had prepared a song for her father's birthday described the experience as 'I began to cry uncontrollably, – it completely ruined the entire performance.'

It is interesting that the male and female respondents answered the question in such different ways. The answers reflect popular ideals of how women are in general believed to be more emotional than men. The fact that the males described experiences of elation and the women described bad performances further supports the argument that women will fear performance more, if they are the gender who are experiencing bad performances on a regular basis. It has to be considered though that there were of course members of each sex who answered similarly and that there were more males in the sample than women. Due to the fact that cases of peak-performance are rare, had there been more females in the sample there may have been more evidence of female experience of peak-performance.

Material

'Music can be used to stimulate mass emotion, whilst mathematics cannot.' [viii] Music, both in terms of the composition and the lyrics, is such an important factor to discuss, as it is extremely relevant to human emotion. Music can make people laugh or cry, it can remind people of past memories and it can be so powerful that it can make people dance together. If you turned off the music in a nightclub, there would no doubt be a lot of embarrassed faces and edging back towards seats! Almost every important life event is accompanied by music, from happy events such as weddings, to sad events such as funerals. Therefore, if music has such a huge impact on the world and people's emotional state, it was vital to question how it may affect a performer.

84.4% of respondents answered 'agree' or 'strongly agree' to question 13. 'Would you say that the material you are performing affects your emotional state?' This is a huge proportion of the sample and can therefore be treated as a key factor in the emotional response of performing musicians. In order to determine why musicians feel this way and what it is about the musical content that has such a distinct effect on their emotional level, the two groups were separately analysed.

The main difference found in terms of how the respondents for each group had answered the rest of the survey was that in the few moments before and during the first few minutes of their performance, 71.4% of the musicians who did not feel the music affected their emotional state felt fear more than any other emotion and 0% felt happiness. This was distinctly different from the musicians who felt the music did affect their emotions as only 39.5% felt fear and 38.6% felt happiness.

	Fear	Happiness
Music affecting emotions	39.5%	38.6%
Music not affecting emotions	71.4%	0%

An analysis of why this may be the case is that the respondents who did not identify the material being played as affecting their emotions, may have been too nervous to appreciate the music and more concerned about the fear of performing.

Previous research suggests that one of the highest stressors of a performing career is playing music that one doesn't enjoy. In terms of this study, there must be a reason why these few musicians do not feel emotionally moved by the music they are playing when they are performing. In order to discover the reason, analysis was carried out on the reasons they gave for their answers. Many of the reasons given were related to the emotion of fear, one respondent said, 'I find it hard to get into the song sometimes when all I am thinking is "I don't want to mess up!'' Another stated, 'feelings of nervousness and anticipation are present regardless of what type of music I perform.' This evidence suggests that although they are expressing that they may wish to become emotionally involved with the music, the feeling of fear takes over when performing. However, this was not the case for all. One respondent wrote, 'I enjoy playing all music!' This response clarifies the fact that the music is extremely important to the performer and even though this person said they did not feel that the material affects their emotion, it does, as they feel the emotion of happiness when they are playing.

One of the arguments, which became apparent from the study, is the idea of whether the performer feels emotion because of the music or the idea that the performer should feel the emotion that the music is supposed to portray. In simpler terms: does the musician change the material, or does the material change the musician? One respondent believed that,

> *'A performance doesn't affect an emotional state, it simply projects the performers' current state/ interpretation, which obviously varies between performances, hence why one piece can sound totally different in one concert to another.'*

This is an example of the performer changing the emotional effect of the material. Another respondent contradicted this argument by saying, 'if you really mean what you are singing, your mood changes accordingly.' This is an example of the music changing the performer's emotional state.

From this, it can be seen that regardless of the way a performer sees the effect the music they are playing is having on their emotional state, they have identified that it is important to apply emotion to a performance. Whether it being the emotion they are feeling at that time in their lives, or the emotional connection they have with the music. This is a huge responsibility, as they are likely to be also enduring an intense emotional state from the arousal of performing. From this, it is not surprising that 69 respondents had been overwhelmed by emotion during a performance at some point.

Conclusions

After taking into account a review of existing research and literature and the interpretations of this study, it is possible for a conclusion to be drawn on the key factors affecting the emotional response of performing musicians. Although many factors were identified, the two that appear to be most significant are the effects of Performance Anxiety and the effect of the material being performed. Performance anxiety relates most specifically to the emotion of fear, whilst the material being performed, relates most specifically to happiness (or enjoyment).

The problem with the fact that these evidently are the two most important factors is that fear is an emotion that is generally perceived to be negative, whereas happiness is a positive emotion. This explains why a performer may have an ongoing battle. The study shows that most performers will experience 'nerves' to some level, whether it be destructive to their performance or not. On the other hand, musicians perform because they love the music. If a musician constantly has to cope with these two conflicting emotions it is not surprising that this may cause anxiety. Performers feel that they have to be emotional in order to convey the emotion within the music, so just by putting themselves in a state of mind where they are open to experience emotion at some level, they are vulnerable to other 'negative' emotions, such as fear. One musician answered in the survey:

> *"The beauty of music is that it can make us laugh and cry and if you're not feeling these emotions when on stage then what's the point in doing it."*

The fact is though, that the emotion of fear rates at a high level amongst musicians, so if they let this emotion take control of them, they may not be able to enjoy their performance. This study has identified that in order to control these two main factors that are affecting musicians and their emotional state, a balance must be obtained. The feeling of being nervous is almost inevitable, but should the performer be able to learn to cope with this state of arousal and the negative thoughts they may have about performing due to bad past experiences, they will enjoy their performance.

The other factors such as gender and the instrument being played also have an effect on the emotional responses of musicians, but they appear to be secondary factors that may determine how well a performer copes with a performance situation but are not as key as the factors of Performance Anxiety and the emotion related to the material.

When analysing the findings from the study, a few additional areas for research were identified. One musician claimed:

> *"I play in a folk/ acoustic singer- songwriter band, a funk band and a pop covers band. I try to tailor my emotions to suit the genre (e.g. Energetic and upbeat for funk and calm and reserved for the acoustic stuff."*

This statement led to the assumption that perhaps emotion can be faked. If this study were to be extended, an extra question 'Can you fake emotion?' would explore this idea further. If a performer could indeed tailor their emotions to suit a specific genre, then perhaps by concentrating on the emotion they are trying to portray they would be less prone to react negatively to the emotion of fear. In a sense, they would be distracting themselves from both the physiological and cognitive symptoms of arousal by shifting their focus to another task, acting. The problem here though is that by acting out an emotion rather than feeling it, there is always the chance that the performer may lose the emotional connection to the piece of music being performed. Having said that, in other *genres*, such as Musical Theatre, it is of course of extreme importance to be able to act through a song.

It would be interesting also to delve further into the personality of a performer. Although indications of personality differences were evident from the data collected, a further question was needed in order to appropriately indentify distinct personality types. This question is 'Do you consider yourself to be an extravert or an introvert?' The data collected so far will be used in the future to try and answer more questions regarding the emotional response of performing musicians, and can hopefully be extended to obtain more data to further deliberate these unanswered questions.

[i] AskOxford, (2009) *Compact Oxford English Dictionary* [online]. Oxford: Oxford University Press. Available from: http://www.askoxford.com:80/concise_oed/emotion?view=uk (accessed 01/ 06/ 2009).

[ii] Hilgard, ER., Atkinson, RC., Atkinson, RL. (1979) *Introduction To Psychology. 7th Ed.* New York: Harcourt Brace Jovanovich, Inc., p.329.

[iii] AskOxford, (2009) *Compact Oxford English Dictionary* [online]. Oxford: Oxford University Press. Available from: http://www.askoxford.com:80/concise_oed/anxiety?view=uk (accessed 01/ 06/ 2009).

[iv] Hilgard, ER., Atkinson, RC., Atkinson, RL. (1979) *Introduction To Psychology.* 7th Ed. New York: Harcourt Brace Jovanovich, Inc., p.418.

[v] Evans, A. (2003) *The Secrets of Performing Confidence*. London: A & C Black Publishers Limited, p.108.

[vi] Wills, G., Cooper, C. (1998) *Pressure Sensitive*. London: Sage, p.92.

[vii] Pargman, D. (2006) *Managing Performance Stress: Models and Methods*. New York: Routledge.

[viii] Storr, A (1992) *Music and the Mind*. London: Harper Collins Publishers, p.3.

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"Bosom Up!" A Physiological Approach

by Steven Rodman

"Bosom Up!" How many times and in how many places have I heard that from Carola Grindea? It was a principal foundation of her technique, and helped many aspiring students toward their goal. But what *exactly* did she mean and what coordination within the body does it refer to? For many students "Bosom Up!" gives enough direction to set them on the path of good upper body use. For many others, especially teachers, some elucidation is a must.

The science of physiology has long recognised the importance of correct shoulder girdle placement. Here Henry Eastman Bennett, writing in 1928, affirms:

> *When the trunk is erect, the shoulders of their own weight hang down and backward, as a result of which the collar bone, breastbone, and ribs are lifted and the chest expanded…in a stooped or slumped posture the shoulders hang forward, contracting and depressing the chest. So intimately is the posture of the shoulders related to that of the spine that either will serve as a reliable index of or an efficient cause of the other.*[i]

Notice he stresses how, in both good and poor placement, it is the *weight* which does the 'work'. In the next paragraph, discussing chair backs, he makes this point again: "The only "correct posture" chair is that in which one may *relax the muscles completely and remain erect* [Bennett's italics] with the pelvis vertical, lumbar curve preserved, shoulders hanging back and down, and chest and abdomen expanded." [ii]

In a paper on the biomechanics of the spine Beryl Kennedy, a physiologist, also makes clear that good posture is less work:

> *A static posture depends upon maintaining equilibrium of the articulated parts of the body, and a fine neutralisation of the forces of gravity by counter forces. These counter forces can be supplied by supporting but inert horizontal surfaces. Very little muscle activity is needed to maintain an upright position, as in quiet standing. Sometimes the muscle action is only intermittent, but with any sudden disturbance of alignment, the muscles spring into activity. Man has the most economical of antigravity mechanisms, once the upright posture is attained, but with poor postures, the mechanisms are not as efficient. Training in neuromuscular control, as well as in body alignment, is necessary to overcome these habitual poor postures.*[iii]

What happens when it all goes wrong?

> *Michele…described what he called the scapulocostal syndrome, a term embracing a number of typical bizarre pain patterns about the neck, shoulder girdle, arm and chest….These symptoms have been explained by various authors as caused by cervical ribs, asymmetrical first ribs, the scalene musculature and a host of other theories. Michele says the basic cause of most of these complaints is faulty posture. The sagging forward of the shoulder girdle allows the muscles and fascia of the neck to become shortened. The levator scapula muscle occupies a somewhat central position in the muscular floor of the triangle of the neck…The branches of the nerves that pierce the fascia are affected by the "carpet drag" action of the scapula on the deep cervical fascia which, Michele says, explains the referred pain.*[iv]

Jane Kember puts it like this:

> *Muscle imbalance around the shoulder girdle is a major cause of symptoms in a musician. Muscle has two main functions of stability and movement. Some muscles have both functions, especially the erector spinae, serratus anterior, infraspinatus and the rhomboids. Imbalanced muscles show either over-activity and tightness or inhibition and thus functional weakness. The imbalance is an integral part of postural defects, with an adaptive response overtime, leading to poor posture…Common muscle imbalance problems are: An unstable scapula in the first stages of movement. This is shown by early lateral rotation of the inferior angle and posterior lift of the medial border away from the thorax. A high, fixed, protracted scapula, often linked with impingement syndromes.*[v]

And Carola herself says:

> *Incorrect position of joints is another frequent occurrence which causes great pain in the wrists, elbows, shoulders, neck and back. The position of the shoulders and shoulder girdle is vital. Some players hold one shoulder higher than another, or one or both brought forward several centimetres [scapular protraction]. Pain, 'pins and needles' or numbness in fingers*

> *is often the result. This is remedied through correcting the imbalances in posture, making sure that all joints are in their correct position, each of which may need slight adjustments. The sternum should be raised gently [scapular retraction]. This immediately corrects any imbalance in the shoulders*." [vi]

Kennedy makes the same point. The relevance of this passage to musicians is striking:

> *…For example many patients habitually maintain a protracted position of the scapula and this position is maintained during arm movements. The upper trapezius and levator scapula muscles are over used, and the rhomboids are not working sufficiently. This latter group need stimulation before retraction of the scapula can be performed as an isolated active movement. Once this movement can be controlled correctly it requires re-enforcement in its role in the more complex arm actions and the habitual maintenance of the corrected scapula position.*[vii]

The Scapula

What do we need to know to prevent many of these problems? A good start is to learn something about the scapula (Fig. 1).[viii] Of all the joints in the body it is by far the most flexible and articulated. Through the scapular muscles it comprises many forms of movement - elevation, depression, protraction, retraction, lateral rotation, medial rotation, upward rotation, downward rotation, anterior tipping, and posterior tipping. Two have already been mentioned – protraction and retraction, and it is these actions in particular that bring about a great many of the playing and posture problems seen above. The resolution is simple – "Bosom Up!", but for some further knowledge is required.

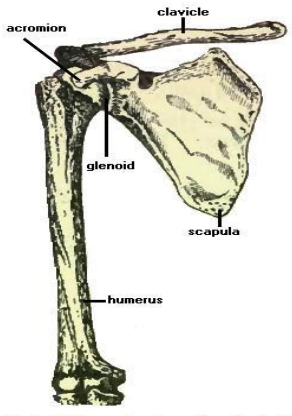


Fig. 1. Right scapula viewed from the front.

The scapula functions in many ways:

- Is the origin of virtually every muscle in the shoulder
- Contains the acromion, part of the rotator cuff
- Contains the glenoid, the meeting with the humeral head, where its role is to follow the head as a seal balances a ball or plate spinner his pole.

A misalignment of the scapula is therefore not only an unstable platform but also contributes to muscle fatigue/weakness by over/under stretching vital muscle fibres of the shoulder joint.

While it is of the utmost importance for us as musicians to look for and reduce areas of tension in our bodies it mustn't be overlooked that in *some* areas tension is the prerequisite of a good efficient pain-free posture. In reality 'tension free' playing is a mid-course between what should and can be relaxed and what should and can be tense. One such 'area of tension' is the rhomboid muscle.

The Rhomboid

Fig. 2.

The rhomboid muscle (major, minor), so named for its diamond shape, is a deep muscle located beneath the larger more powerful trapezius group of the upper back (Fig. 2). [ix] It originates from the spine just below the neck (vertebrae C5 to C7) and inserts into the inside of the scapula along its 'wing'. The rhomboid's line of pull is very different from that suggested by its location – it pulls the scapula down and toward the spine countering the trapezius' *upward* pull whilst moderating the upward rotation of the scapula to keep the acromion down and lower angle of the scapula in close to the ribs. Evidently, this muscle is the downward stabilizer of the whole shoulder girdle; imagine it as the bolts that hold your car's engine to the chassis; imagine then the catastrophe should they get loose, the engine rocking and unstable. Yet, how many students do you see with rounded shoulders?

Whatever the instrument or the activity this element of good posture must be monitored continually and adjustments, where appropriate, encouraged. Fig. 3 [x] illustrates a simple monitoring system using a pole (a broomstick would do). Notice the shoulder comes into line with the ears just slightly behind the knees and slightly in front of the ankles (though inseparable, I shall discuss in a subsequent article lower body posture problems). In the illustration of one type of poor posture (Fig. 4) [xi] the child's ears and knees are well in front of the shoulders which are raised (notice he's also shorter!).

Though few individual's physiology conform 100% with the pole test, it's a good and reliable diagnostic tool.

If shoulder forward problems are found the teacher should always have a suitable recourse at their disposal to encourage correction. It is important here to note that you need more than a willing subject – it requires an *interested* one. Fortunately, when the physiology is explained well, you will rarely have a student who does not wish to improve.

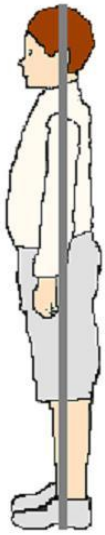


Fig. 3.

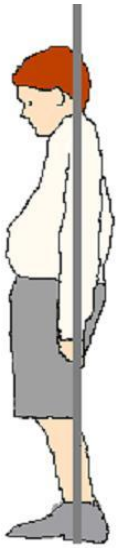
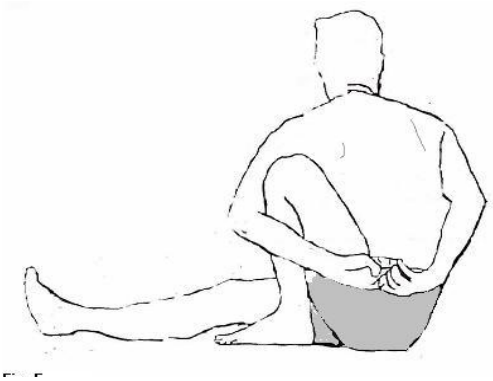


Fig. 4.

As mentioned above, for many students the direction "Bosom Up!" is enough for their body to grasp and put into place the correct mechanics. The upward shrug all the way to the ears was popular with Matthay and carries forward to this day but *it* suffers from the defect of only relaxing the trapezius whose role is to lift the shoulder girdle *not* the rhomboids whose function, as mentioned above, is the opposite (nevertheless it's a useful tool).

The easiest way to promote correct shoulder placement is to treat each shoulder one at a time. This technique is advocated by Esther Gokhale [xii]. Treating each shoulder separately allows the student not only to better concentrate but also feel the difference between correct and faulty position simultaneously as, once the first shoulder is corrected, the difference in feeling between the two can be explored. Take one shoulder and gently and slowly hunch it forward, then lift it towards the ear, roll it back and allow it to gently drop into place well behind - you will have transcribed a near circle with your shoulder (clockwise for the right, anti-clockwise for the left). Notice the difference between your left and right shoulder. Now adjust the other side. You should have found that as each shoulder was individually adjusted, you had a reserve of concentration to help you *sense* the changes you had brought about. Once both shoulders are in a good position you will feel your breastbone is pointing to where the ceiling meets the wall and you have achieved "Bosom Up!" That, I find, solves all forward shoulder problems but is really, only the beginning of good posture health.

If students really wish a good posture, wish to walk into a room looking like a president and get instant respect, exercises to strengthen the rhomboids and gain a truly well held upper carriage are necessary. Unfortunately, the rhomboids are so deep in the fascia few exercises reach them. Yoga, an all body toning system, does have one or two that will come to our aid. The best, though



for those not possessing the flexibility of youth or yoga training, most uncomfortable, is Marichyasana (Fig. 5).[xiii] Though often viewed as static, all yoga poses have dynamic elements to them. In this particular form the arm that is in contact with the inside of the knee pushes against it. This accentuates the cleft (medial border) of the scapula seen in the middle back isolating the rhomboids from the trapezius' pull upwards.

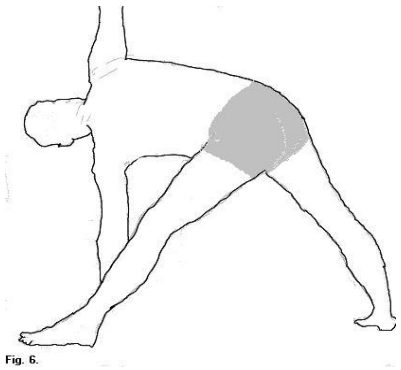


Fig. 6.

Trikonasana (see Fig. 6) can be adapted. Here the lower arm can exert pressure against the leg to again accentuate the cleft.

A warning – any posture or exercise that necessitates the raising of the acromion will be disadvantageous to rhomboid development as the acromion, being part of the scapula bone lying just above the humerus head, will in its rise with the humerus stretch the rhomboids in just the way rounded shoulders do. These will include any posture/exercise where the arms are raised level with or above the shoulders - typically those taught in beginner yoga classes! It would be better for instructors to take this on board and modify *some* of the routine to reflect this fact and give the participant greater access to their rhomboids. Here as an example is the asana called *Virabhadrasana* (Fig. 7). Notice the arms up parallel to the shoulders - the acroniom will be slightly raised

causing a pull on the rhomboids. Instead, a modified posture (Fig. 8.) allows the student to *accentuate* the scapular cleft as it is pulled toward the spine not only preserving but helping to strengthen their rhomboid.

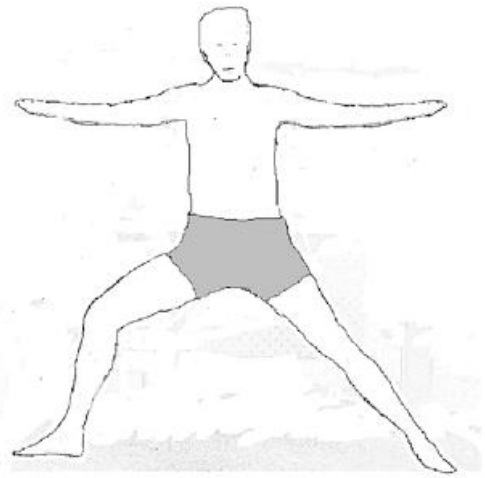


Fig. 7.

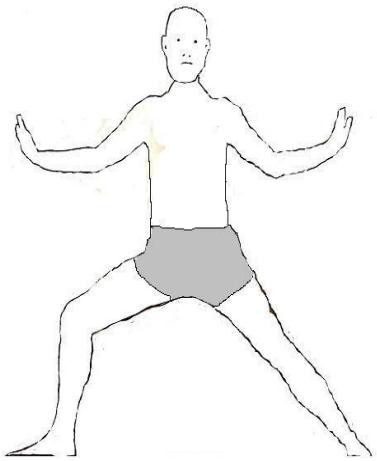


Fig. 8.

Asked to justify slavery in *The Politics* Aristotle famously wrote:

> *And doubtless if men differed from one another in the mere forms of their bodies as much as the statues of the Gods do from men, all would acknowledge that the inferior class should be slaves of the superior. And, if this is true of the body, how much more just that a similar distinction should exist in the soul? But the beauty of the body is seen, whereas the beauty of the soul is not seen. It is clear, then, that some men are by nature free, and others slaves, and that for these latter slavery is both expedient and right".*[xiv]

He is saying, in other words, 'Just look at 'em!' Today we have a system of universal education. We should be showing Aristotle the fault in his thinking. If there is an inferior, it is only so through neglect.

[i] Bennett, H. E. (1928) *School Posture and Seating: II Manual for Teachers, Physical Directors and School Officials.* Boston: Ginn, p. 20.
[ii] *Ibidem.*
[iii] Kennedy, Beryl (1973) "Biomechanical Problems Affecting the Spine" in *Australian Journal of Physiotherapy,* vol. 19, nº. 3, pp. 91-99.
[iv] *Ibid.*
[v] Winspur, Ian and C.B. Wyn Parry (2005) *The Musician's Hand.* London: Informa Healthcare, p. 139.
[vi] Winspur and Parry, *op.cit.*, pp. 28.
[vii] Kennedy, *op. cit.*
[viii] Furneux, William (1917) *HumanPhysiology* Longmans, Green and Co. London, p. 26.
[ix] Bowen, Wilber Pardon (1919) *Applied Anatomy and Kinesiology, The Mechanism of Muscular Movement.* Philadelphia and New York: Lea and Fiberger p. 69.
[x] Bowen, *op. cit.,* p. 251.
[xi] *Ibid.*
[xii] Gokhale, Esther (2008) *8 Steps to a Pain-Free Back.* Stanford, CA: Pendo Press, p. 42.
[xiii] Figures 5-8 are from the author's unpublished archives.
[xiv] Jowett, Benjamin (1885) *The Politics of Aristotle, vol 1.* Oxford:Clarendon Press, p. 9.

Steve Rodman (B. Mus, PGCE, DipABRSM) is a classroom music specialist who has spent the last 20 years in the secondary school environment, mostly as Head of Music, but presently in the capacity as instrumental teacher. His early musical education was on oboe in Canada where he studied with Richard Dorsey recently retired Principle Oboe of the Toronto Symphony and in London with Celia Nicklin Principle Oboe of the Academy of St Martin in the Fields. After leaving college he pursued a career in music education spending many years studying piano under Carola Grindea where he developed an interest in piano pedagogy and more specifically best practice in problems of posture and tension in all instrumental fields. He is currently researching body image/body schema and its ramifications in relation to students' early interaction with musical instruments with a view to positive intervention - Best Practice for the Best Start. He is also ISSTIP's <mailto:admin@isstip.org> web admin, first stop for enquiries about our webpage.

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A profile of young pop musicians starting at the Tech Music Schools, London (November 2009)

by Phil Casey and Andy Evans

The beginning of autumn may be a rather sad time of year - the days grow shorter, the promise of summer is broken or sours to the threat of an oncoming winter - but for many young people the colouring of the leaves represents the start of the most exciting period of their lives; university. The heady mix of nervousness, trepidation and exhilaration is a sensation familiar to most of us on the first day of college. As each freshman looks around, they may only see a room full of strangers, but whether they know it or not they are actually looking at the life-long friends that are yet to be made, possibly the life-long partner they have yet to meet, but most certainly the classmates that they are about to share the next three years with – and indeed be in competition with!

Almost certainly none of these students are considering who among them will have their studies interrupted by health concerns, or even worse, who will suffer the misfortune of a career ended prematurely by injury or health problems. It is in this context that ISSTIP has undertaken this study of first year students, on their induction day, at Tech Music Schools (TMS) in London. TMS runs a BMus in Popular Music Performance degree course on behalf of Thames Valley University (TVU) and London College of Music (LCM).

The group studied consisted of 105 First Year students across 4 instruments (vocalists:25; drummers:30; guitarists:40; bassists:10) and questions covered their awareness and incidence of physical and mental health problems resulting from performing music and other factors such as their relationship with teachers and how they saw the relative importance of performance psychology, posture methods and medical interventions in their lives.

Practice

Practice makes perfect – or does it? Practice is about quality as well as quantity, and how we rehearse attitudes to performing as well as technique. The "10,000 hour rule" or 10-year rule states that this is the minimum amount of dedicated work or practice required to become an expert in any field. The key word in the previous sentence is "minimum". There is now an overwhelming body of evidence to support this theory with Chaffin and Lemieux [i] and Gladwell[ii] citing many of the studies in their own discussions on the subject.

Gladwell[iii] cites the article, "The Role of Deliberate Practice in the Acquisition of Expert Performance", written by K. Anders Ericsson *et al* (1993), which deals with student violinists at Berlin's elite Academy of Music. This study draws a direct correlation between the cumulative amount of practice of each student and their abilities, as determined by their professors. Those who had accumulated the most practice had the potential to be world class soloists, while those who had accumulated the least, were destined to be music teachers in the public sector. The lesson clearly being; more practice, more success. Similarly, Chaffin and Lemieux[iv] cite a study made by Krampe (1985) on experienced pianists who had purportedly put in 60,000 hours of practice over their lifetimes.

So how do our pop musicians fare in all this? The trend in our sample seems to suggest a relatively late musical development, with 62% of students taking up their first instrument after the age of 11 years. Considering that 80% of vocalists started singing before 11 years of age (56% before 7 years old and 24 % between 7-11 years old), which is possibly due to the nature of the voice as an instrument (i.e. its accessibility compared to having access to a drum kit), that then leaves 78% of the instrumentalists starting after 11 years of age.

According to Jorgensen,[v] the "unwritten norm" for practice quantity for students in higher education is "20-25 hours per week". Given that 91% of the surveyed students practice 3 hours or less every day (38% 1hour or less and 53% between 2 to 3 hours), a large number of our survey would be expected to dramatically increase their practice regimes whilst at music college.

The music student who embarks on such an increase in practice time must factor in the effects that prolonged practice can have on the human body. 78% of the students in our survey stated that they often considered posture issues while practicing. On the face of it, this figure is very encouraging, however only 18% had ever received any instruction in tension prevention, ergonomics and posture. Wynn Parry[vi] states that it is the increased work load and poor instruction on posture that combine to place music students under 25 years of age most at risk of injury. So here we have accidents waiting to happen.

The Stress of Not Practicing

Evans[vii] cites a survey by Geoff Wills carried out on members of the Musician Union in Britain. The survey concerns the stressors that musicians encounter in their professional and personal lives. By far the highest ranked stressor in a long list was "Feeling you must reach or maintain the standards of musicianship that you have set for yourself" (51.3% of respondents). Little wonder then that musicians will attempt to relieve this stress through practice but in so doing expose themselves to the significant dangers of over-practice or incorrect practice.

The emphasis on practice during music education and throughout a career in music may take a musician to the top of their profession, but it could just as easily take them to the pits of despair, with little preparation for what may lie ahead. Wynn Parry[viii] cites a worldwide survey of 57 orchestras conducted by the *Federation Internationale des Musiciens* (FIM) in 1997. In response to the question, "Do you think your training college or academy gave you sufficient help in preparing for the stresses and strains of being an orchestral musician?" 83% said "No". This is not only a searing indictment of the musical education system but also an indictment of the way in which musicians are expected to work. This becomes especially pertinent when the same survey tells of how 56% of those musicians who had participated had suffered pain in the past year and 36% experienced pain more than once a week. Our own sample uncovered a similar story, though popular musicians seem to suffer less injury than their classical brethren who have more stress on them to reach high technical standards.

ISSTIP

ISSTIP is looking to address the deficit in music health in higher education by offering free drop-in clinics to the music students at LCM. These clinics will enable students to consult with performance coaches, psychologists, Feldenkrais practitioners, medical doctors etc. on a one-to-one basis to address their issues and problems. 83% of the sample group stated that they would make use of this service during their course of study, with 100% of the vocalists responding positively.

Psychological Issues

On the whole, popular musicians rated psychological issues as the most important to them (58%) followed by postural issues (32%). However, this ranking was not agreed across all instruments with 63% of drummers rating posture as the most important issue. The drummers' attitude could be linked to the advice they had received from their teachers, with absolutely none of them having had received advice on psychological issues. This seems rather odd since 53% of drummers had experienced issues of a psychological nature.

Williamon and Thompson[ix] found, overwhelmingly, that conservatoire students would opt for their instrumental instructors as the first port of call when seeking advice on psychological issues, yet on the drum set we see a glaring contradiction to these findings. Do drum teachers not feel that psychological issues are important enough to include in their lessons? Or do drum teachers themselves feel that they are under-qualified to discuss such matters?

Conversely, it could be argued that the lack of time spent studying under a professional teacher explains this worrying figure. A staggering 80% of our drummers claimed that at least half of their total learning was self-taught. Less time with a teacher, less contact, less advice. In any case, we can clearly see that 53% of drummers have had music related psychological issues and received no advice from their teachers.

Gender Stereotyping

It is depressing to see such an overwhelming case of gender stereotyping in these young musicians. Role models in the pop music industry have been carried through to the classroom. 95% of instrumentalists are male (amongst the drummers this figure is 100%), while 84% of singers are female. A further stereotype is that females talk more and address more emotional issues. And here again 40% of these singers stated that they had received advice from their teachers regarding psychological issues and absolutely no drummers stating the same. Such a relationship could well be an indication of the problems faced by vocalists as a group. 76% stated that they had had previous psychological issues, and they seemed in conversation to have more issues with confidence and self-belief. It may also show that the most enlightened teachers on health issues are the singing teachers. Only 15% of the male-dominated instrumentalists received advice from their teachers on psychological issues.

Corroborating some of the abovementioned, a study of the health problems of music students from the Royal Northern College of Music and the Royal College of Music by Kreutz *et al* [x] found that 62.2% of those reporting non-musculoskeletal problems were female. Although these problems may not strictly be psychological in nature, certain prevalent symptoms like sleep disturbance and concentration problems are linked to stress. These findings obviously resonate with our own.

Conclusions

Where to go from here? ISSTIP will continue its mission of bringing health awareness to performers, and this sample of young musicians would indicate that this mission should bring a fruitful collaboration through the free clinics and other facilities ISSTIP can offer, such as regular conferences where students are given free attendance and longer term treatment plans through posture techniques, medical advice and performance psychology. The Tech Music Schools are fully up to speed in health awareness, having initiated performance psychology lectures (currently provided by ISSTIP psychologist Andy Evans) as an integral part of the undergraduate programme. We hope that this relationship will continue to bear fruit, benefit from feedback such as this study provides, and promote better awareness and health in our young musicians. It is good to see music colleges actively pursuing better working conditions for musicians.

[i] Chaffin, R and Lemieux, A.F. (2004) "General Perspectives on Achieving Musical Excellence" in Williamon, A. (ed.) *Musical Excellence: Strategies and Techniques to Enhance Performance*. Oxford: Oxford University Press, Ltd, pp.19-39; text reference on pp. 20-21.

[ii] Gladwell, M. (2008) Outliers: The Story Success. London: Penguin Books Ltd, pp. 35-68.
[iii] Gladwell, *op.cit.,* pp. 38-39.
[iv] Chaffin, *op. cit.,* pp. 20-21.
[v] Jorgensen, H. (2004) Strategies For Individual Practice. In: Williamon, A. (ed.) Musical Excellence: Strategies and Techniques to Enhance Performance. Oxford: Oxford University Press, Ltd, pp. 85-103; text reference p. 90.
[vi] Wynn Parry, C.B. (2004) "Managing the physical Demands of Musical Performance" in Williamon, A. (ed.) *Musical Excellence: Strategies and Techniques to Enhance Performance*. Oxford: Oxford University Press, Ltd, pp. 41-60; text reference, p. 49.
[vii] Evans, A. (2003) *Secrets of Performing Confidence*. London: A & C Black Publishers Limited, pp. 133-178; text reference, pp. 133-134.
[viii] Parry, *op. cit.,* p.42.
[ix] Williamon, A. and Thompson, S. (2006) "Awareness and Incidence of Health Problems Among Conservatoire Students" in *Psychology of Music* 34 (4) pp.411-430; text reference, p. 422.
[x] Kreutz, G., Ginsborg, J. and Williamon, A. (2008) "Music Students' Health Problems and Health Promoting Behaviours" in *Medical Problems of Performing Artists* (March 2008) pp.3-11; text reference, p. 6.

Phil Casey is a primarily a drummer specialising in a number of modern styles including rock, jazz and blues. He started his formal training when he was awarded the Rhythm Scholarship to study on Drumtech's prestigious 1 Year Diploma Course. From there, Phil went on to study at London College of Music and gained a First Class Honours Degree in Popular Music Performance. A Vice Chancellor's Award followed, allowing him to undertake a Masters in Music Performance. During this time Phil began working with blind and visually impaired musicians. He has since been awarded a Research Studentship through Thames Valley University. The prime focus of his PhD is to help develop techniques to assist the learning of music for the blind and visually impaired. Phil has also been a regular contributor to Rhythm Magazine.

Andy Evans (BA Oxon, MA, CPCC) trained at the Royal Academy of Music and worked as a musician until his mid thirties. He then studied psychology in Oslo, Paris and London, with the aim of starting a specialist practice for treating people in the arts and media - Arts Psychology Consultants 1988, and this remains the leading Arts and Media psychology consultancy in Britain.
Through 20 years of work, Andy has built up a knowledge base in performance psychology, giving musicians, actors, singers and dancers the equivalent of sport psychology. The fundamentals of this - peak performance, motivation, managing performance anxiety, dealing with success and failure, burnout, handling celebrity and the media - are expressed in his books, the latest being 'Secrets of Performing Confidence' (A&C Black 2004). As a Certified Professional Co-Active Coach, he takes clients for performance coaching - either in person or via telephone or Skype - through his Performance and Media Coaching consultancy.
Andy lectures at Thames Valley University, where he designed the new MA course in Performance Health and Personal Development. He broadcasts on a variety of arts and media subjects and contributes to newspapers and magazines. He is single with one son and lives in Kensington, London.
Publications:
'The Secrets of Musical Confidence' (HarperCollins, 1994)
'Fame, the Psychology of Stardom' (Vision Paperbacks, 1999)
'This Virtual Life: Escapism and Simulation in our Media Age' (Vision Paperbacks, 2001)
'Secrets of Performing Confidence' (A&C Black 2004).

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Personal Reflections:

My Experience with Piano-related Injury

by Joanna Cai

Some might say that the following episode of my life was a result of my being overly ambitious as a young piano student, but it has since been shown to be true that I simply did not have a sensible practising habit. Either way, at fourteen years of age, the feeling of a tight pain appeared in my inner forearms whenever I played something on the piano; or even whilst going about my everyday life away form the instrument, there would be a hint of aching arms. These particular muscles would feel almost as though they were cramping after a session of piano practice, but of course, these sensations had started as nothing more than a bit of temporary strain after playing a challenging passage of a particular piece. It became an unconscious habit to simply ignore the discomfort, in effect, allowing the problem to worsen.

Perhaps it would be helpful to consider the circumstances at the time. Following the advice of my previous piano teacher, Mr. E. J, I moved to the piano class of Marina Petrov-Stoykovich due to her area of expertise. Since piano was not his first instrument, Mr. Jeffries had decided it was best for my pianistic development to make such a move as well as for me to take piano more seriously. The teacher switch was fine and we shortly began working towards grade V exam. After a successful examination, we decided to take some time to work on some pieces that were not necessarily bound for grade exams, which were vital for musical growth and improvement of the piano technique. Nonetheless, since there were some gaps in my piano grades before taking grade V, it was important to make up for the experience that is usually gained from playing a variety of pieces in different styles.

At the time, I was also playing in a piano trio with two other girls who were playing violin and cello in the year above me at school. Being older than I, they had reached a higher level at their instruments than myself; they had been playing in various orchestras already for quite sometime as well as having done higher grades. Our trio was being led by my previous piano teacher, who was actually the teacher of our cellist. We would meet in a weekly session; and each week we would come together to practice whichever piece we were preparing at the time, to play at an event that was a certain number of weeks away. However, despite the looming deadline for the piece, each session would be relaxed and social, involving almost as much chat as practice. The sound of the other two's instrument playing on top of each of our own instrument was comforting as it meant that the odd personal mistake here and there would hopefully go unnoticed, being covered up by other melodies. It was also something completely new to my young pianist self to hear myself playing with other people, producing lush and almost exotic music to these ears which, for most of my life, had only ever been hearing the noise from a single piano on a regular basis.

This was the stage in my life at which my early musical wisdom grew with every lesson taken with my current piano pedagogue; and each practice session with the trio; least of all forgetting all the time spent in front of my piano at home. A completely new way of approaching piano playing was being discovered on my part, as Mrs Petrov-Stoykovich drew from her wealth of experience, which ranged from having worked with people who had sustained occupational injuries, to actually having overcome some problems of her own. Her catalogue of experience is what has made her such a valuable member of the ISSTIP organisation to this day, and in addition to giving me her own personal advice over a range of matters; she would raise my awareness to the advice that others were also imparting through the ISSTIP. However, along with my own growing experience with piano and music, also grew the harm that was being done to my young muscles.

A typical lesson with Mrs Petrov (how I usually call her), would usually begin with a little chat at the beginning about the current generalities in life. Conversations during lessons could range from some light small talk to full-on, deeply philosophical and inspiring personal anecdotes from Mrs Petrov, and these would naturally lead on to the business of music. At this point in the lesson, the student would play for her what they had been working on for the past week and then from there, she would make suggestions to help them to improve at their work.

During one of these lessons of mine, Mrs Petrov-Stoykovich had been patiently listening to me play for her something I was finding difficult whilst I struggled through the problematic piece. When the performance had come to an end, she began her critique of what she had just heard but suddenly stopped mid-sentence to look down and say, "Joanna, what's wrong?"

Perhaps it had become a subconscious habit of mine after each time of playing, but my own gaze also went downwards to see that I was slowly kneading my right forearm whilst listening to her speak to me. The muscle felt very tight, automatically triggering the urge to loosen it up with a gentle massage and all this was happening without the least bit of my noticing Immediately I began explaining to Mrs Petrov that this discomfort after playing had become the ending of many practise sessions and that this discomfort would occasionally manifest itself even when no playing was involved. She proceeded to question me on how often and how many hours a day had been spent playing in the past week, and whether there had been any unusual heavy lifting or strenuous activities. When it became

clear that this problem was a direct consequence of my playing, I felt slightly foolish for not having realised it sooner and also for being such a hopeless pianist; it dawned on me that I was in fact doing myself more harm than good. We began to consider all of my current pieces in order to try to find the suspect piece that was causing all the trouble. We soon realised that the problem might have started with the piece that the trio was working on because the piano part contained repeated octaves in the right hand, which my petite hands found particularly challenging and from which they consequently became injured. I had never asked Mrs Petrov for help with this piece, instead trying to manage it on my own, which turned out to be a dear mistake on my part. Of course, the absence of piano teacher's wisdom led me to resort to my own approach towards learning a difficult piece such as this, which involved rushing through the difficult parts and essentially pretending that they were not there. The physical implications that resulted from this ignorance and lack of care whilst practising then infiltrated into my daily life; and before I knew it, my punishment was being felt in the form of sore arms.

Mine was definitely a first-hand experience with practise-related injury, something that Carola Grindea worked against during her lifetime by advising and helping musicians; and something that Marina Petrov-Stoykovich and also and others at ISSTIP, aim to combat amongst musicians of all disciplines. A sensible attitude to practising and playing music is one of the first and most vital things that each musician will have to learn, which is why ISSTIP proves to be such an invaluable help to so many musicians in the world.

YOGA FOR MUSICIANS DVD
by Penelope Roskell
(Professor of Piano at Trinity College of Music)

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PENELOPE ROSKELL'S PIANO COURSES will take place in London 26-28 March and 10-13 September 2010. An intensive piano course for advanced pianists, including work on repertoire, also incorporating yoga for pianists and healthy piano technique. Limited to 8 students for maximum participation.
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All details available from 66, Queen Elizabeth's Walk, London N16 5UQ, Tel 0208 802 6258, peneloperoskell@blueyonder.co.uk

BOOK REVIEW

by Nancy Lee Harper[1]

PIANO-YOGA®: Transform your hands: A complete ten week course of piano exercises, created by GéNIA. London: Piano-Yoga, Ltd. 2009, available at: www.piano-yoga.com. ISBN 978-0-9561184-5-5; ISMN 979-0-9002160-5-2. Also available in individual chapters: Preliminary Stage: Foundation Piano-Yoga®, for advanced beginner, intermediate, and advanced pianists; Stage One: Core Piano-Yoga®, for advanced and intermediate pianists; Stage Two: Yin Piano-Yoga®, for intermediate and advanced pianists; Advanced Piano-Yoga®, for advanced pianists.

This is a book for a lifetime of healthy piano playing! Holistic in its approach, *Piano-Yoga* combines warm-up and cool down exercises for both small and large hands that can be done with special breathing exercises to enhance the efficacy, or not. The instructions are simple, the layout attractive and clear, and the challenges only as difficult as one makes them.

A body-mind approach, it develops concentration while getting hands into shape very quickly. The exercises can be done in as little as 3 minutes or as a complete course in 55 minutes, quite a contrast to the story that I heard about Alicia de Larrocha spending two hours daily on exercises to open up her small hands! There are also alternative options for the exercises so the pianist does not get bored. The suggested correlated list of repertoire to use with the exercises, whether for the advanced beginner, intermediate, or advanced pianist, is a helpful tool and includes all classical styles. As well, the exercises are a very good back-to-the-piano approach after awhile away from practising and quickly get the pianist back into shape. Care is taken to the important roles of the thumbs and wrists.

The term *yoga,* according to author GéNIA, means "union" and in this case it is union of the pianist and the pianist's soul with the piano. The exercises themselves

[1] Reprinted with kind permission from *Piano Journal* (Winter 2009).

are very freeing, while the breathing exercises have a very calming effect. Their benefits may differ from person to person. Some may find that the fingers benefit the most, while others may find that their concentration becomes stronger. Even children can use these slow, strength-building exercises. Although the playing exercises are written out, they could easily be taught by rote as they are based on broken chord configurations. There are also other exercises for warm-ups that can be done anywhere. Special care is made to avoid any excess tension.

How did the book come into being? The creator herself was invited to play Rachmaninoff's *Rhapsody on a Theme of Paganini* and because she wanted to strengthen her hands for this concert she sought to find a coherent programme of exercises that suited her needs – to no avail. In the end, she designed her own, and through that experience, as well as being a yoga practitioner and teaching her own students, she developed the exercises.

So, who is GéNIA [Chudinovich]? Not only is she a gifted Ukrainian piano prodigy with outstanding reviews for her playing and for teaching, but she comes from an impressive line of pianists, which include Vladimir Horowitz. Horowitz's sister, Regina Horowtiz, was Génia's great-grandmother and teacher and the dedicatee of the book. Génia's modesty is meritorious and her technical-artistic creation "genial". This book gets 5 stars from me! It is downloadable in full or in parts at the site listed above. Let's hope that we will soon have an accompanying DVD or an online video.

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ISSTIP AROUND THE WORLD

by Nancy Lee Harper
ISSTIP Worldwide Coordinator

Beginning with this issue, not only does the ISSTIP journal have a new name – *Tension in Performance, The ISSTIP Journal* – but it also has a new look. In this regular column, ISSTIP international news and events from many corners of the globe aim to be stimulating and inspiring for our readers. We begin by presenting reports from an ISSTIP Seminar in Ireland, followed by ISSTIP participation at the International Symposium of Performance Science Conference in New Zealand. Australian Dr. Earl Owen's telephone treatment of a patient in the UK brings hope for over-users, while activities in Slovenia, Jamaica, and many other parts of the world reveal the need for raising awareness of Performing Artists' Health while eliminating "Tension in Performance".

SEMINAR ON PERFORMANCE HEALTH
CIT Cork School of Music, Cork, Ireland

The Cork Initiative

The idea for organising this Seminar, which was held on Sunday, 11 October 2009, started as a desire to promote more awareness and understanding of how and why musicians' injuries occur as the necessary precursors to injury prevention.

As part of an Induction Week for incoming Bachelor of Music students, I have been responsible to talking to new students about preparation, practice strategies and how to approach performance exams and concerts. In this context, I also speak to them about injury prevention, but I felt that this topic needed more attention and found that many fellow teachers had similar interest and concern surrounding injuries, both in terms of prevention and recovery. As a school, we operate a referral system to health practitioners such as physiotherapists, osteopaths and Alexander Technique teachers. Additionally, we had organised staff development courses in this area, most recently in respect of instrument specific stretching routines that teachers can recommend to students who are not injured.

I was fascinated by ISSTIP's approach to diagnosing injuries, namely recognising that the reason for an injury may not necessarily result from playing alone, and may be in fact related to other factors which only trained professionals may recognise.

The Seminar

The Seminar in Cork took place on Sunday, 11 October 2009 at the CIT Cork School of Music. The morning was dedicated to four sessions: 'The **Physiology of Tension'** presented by Dr Hara Trouli, **'Occupational injuries in pianists'**, by Marina Petrov, followed by a presentation on '**Stage Fright'** prepared by Andy Evans, Arts Psychologist (and delivered by Dr Hara Trouli) and finally a lecture-demonstration on '**Posture Awareness and Relaxation Techniques'** by Rosemary Moone, an Alexander Technique teacher from Cork. The connections between all aspects leading to potential injury emerged during the presentations and following general discussion. The importance of breathing, for example, was supported by each presentation angle and reinforced through understanding of its physiological and psychological functioning. Understanding the physiological roots of tension and seeing practical examples of how these can become occupational injuries in pianists led to a greater understanding of how to approach prevention. Awareness of the way adrenaline works in the body, together with the power of emotional labelling provided new insight into how to advise students suffering from mental anxiety. The impact of general posture became apparent as the Alexander Technique teacher worked with three volunteers and

demonstrated desirable changes on general posture, which can be unbalanced in daily life, even before engaging with an instrument. All participants were involved in a few exercises to understand movements such as those of the neck and head and the importance of the sitting bones, as well as to enhance general posture awareness.

The afternoon continued with short presentations from a panel of teachers from the CIT Cork School of Music. Niall O'Luasa explained the problems posed by trying to apply postural principles which can seem static to an activity which is dynamic in nature. He related the Tai Chi tenet of 'moving from the middle' and the idea of 'grounding' to piano playing. I was also involved in this panel, and followed with an account of the nature of injuries most commonly seen in students from referrals to physiotherapists. The most common areas affected are the forearm and the neck, often caused by repetitive overuse and craning one's neck when reading music. I outlined effective practice strategies, self-awareness and the importance of planning preparation for performance. David Whitla, double bass teacher at the school, spoke about the parallels between athletic training and the training of a musician. Stamina, strength and concentration are goals that can be developed using specific methods, and considerations such as attention to diet and physical well-being apply to musicians as well as athletes.

The final session, **'Posture and ergonomics'** by Finn O'Gorman, MPMA, Pilates instructor from Cork, was a practical lesson in body awareness and all participants were treated to a mini-Pilates session to revive their bodies, complete with relaxation at the end.

The Seminar concluded with a Workshop where three students who had been experiencing some difficulties had a chance to play, receive advice and ask questions. The clinic/workshop setting, where feedback can come from several points of view (orthopaedic surgeon, psychologist, health practitioner as well as instrument teacher) was enlightening. Thus, we had the experience of observing a postural problem before the student engaged with the instrument, and now better understand that a pre-existing problem could contribute to tension in playing. Likewise, mental tension, psychological anxiety, an accident in the past and incorrect sitting at the instrument can all lead to tension and injury if not understood and addressed properly.

There were approximately 60 participants, mostly instrumental and vocal teachers and students, with some travelling from Dublin and Limerick to attend. The feedback received was very positive, with many people writing to thank the speakers and organisers of this event.

Dr Gabriela Mayer
Head of Department of Keyboard Studies
CIT Cork School of Music
Cork, Ireland (Gabriela.Mayer@cit.ie)

ISSTIP at the INTERNATIONAL SYMPOSIUM OF PERFORMANCE SCIENCE (ISPS)

Auckland, New Zealand, December 2009

This year the ISPS was hosted at the University of Auckland, New Zealand, in association with the Royal College of Music, London. The organizers from the National Institute of Creative Arts and Industries of the University of Auckland and the Scientific Committee produced this inter-disciplinary conference to a very high standard. Scientific and social events brought together scientists, educators and students to a prolific exchange of ideas sharing the outcome of research projects from around the globe. Distinguished keynote speakers enriched the conference with their in-depth appreciation of the world of performing arts. There were four symposiums on: *Physical and Psychological Vulnerabilities in Music and Dance Students*; *Performance Science: Implications for Educational and Professional Practice; Musician's Dystonia: New Aspects in Pathophysiology and Treatment; Student Musicians' Motivation, Learning and Performance* – all this, among numerous thematic sessions and poster presentations.

ISSTIP was honoured to be among the presenters with a paper by Andy Evans and Hara Trouli on *'ISSTIP Performing Arts Clinics at the London College of Music 1990-2005: The first ideas, the realization, and the lessons for the future'*. We had extended discussions with colleagues from other parts of the world on clinic models and a worthy tribute was made to Carola Grindea who ran clinics for 15 years. We are hoping that this experience will draw helpful conclusions for our efforts to rebuild advisory services to the performing artists. Hara Trouli also presented a poster on *'Pianists with Carpal Tunnel Syndrome – conservative vs surgical treatment'*. Significant exchange of opinions was made with comments from colleagues and many musicians.

ISSTIP would like to thank the organisers and the Scientific Committee – with particular reference to Aaron Williamon – for having us in Auckland and we congratulate them on their excellent conference in sunny and beautiful New Zealand. We made friends and contacts with many people who share our concerns and interests in the fields of performance science and we hope to keep in touch with all who would wish to work with or alongside us for common goals. We are looking forward to the next ISPS which now has been announced to take place in August 2011 in Toronto, Canada.

Hara Trouli, *ISSTIP acting chair*

ISSTIP MEMBERS IN ARGENTINA

Dora de Marinis (**doradem@yahoo.com.ar**) touring in the Caribbean, and **Elena Dabul**, also busy giving concerts, have both promised to enlighten us with their activities in the next journal issue.

ISSTIP MEMBERS IN AUSTRALIA

Dr Earl Owen, the "father of micro-surgery", runs The Sydney Musician's Clinic and recently gave a telephone consultation long-distance to a concert pianist in England. Here is his fascinating report:

Long-distance diagnosis

"During our early Research programme Musicians came to us from the vast distances of all other Australian cities. They would be examined and especially gently physically tested to determine the problem, and that involved special tests such as a hand Ultrasound examination, and other tests as required. There are Physiotherapists who are "Musician concerned", experienced, in other floors of this building, and we do a "Tea and Sympathy" session, and have small lecture groups here too.

"But when the Musicians go home they are asked to communicate by Telephone to check on the progress or not of our treatments. So we have evolved, to assist in the assessments done over the phone, a series of exercises done by the "Patient" by following the spoken directives. As an example we would test a possible early but maybe already quite painful "Carpal Tunnel Syndrome" Musician's progress under treatment by asking the 'victim' to fully flex the wrist and then continue gently flexing all the fingers one after another while in that position....etc., etc. and tell us what's happening as its done.

"We discuss what has happened when the tests, of different pressure/movements etc, are done, and adjust the long range treatment still necessary. In this way the Musicians keep in close touch with their concerned therapist/Doctor. This allows us to encourage and remind them that learning Relaxation, and the "Healing" type exercises and routines takes TIME & PERSISTANCE. This works well, as Musician's homes are generally near main centres with good medical facilities and Staff, although thousands of miles from us.

"I had an UNUSUAL call in the Clinic one evening last week at 6 p.m. our Sydney time. (we are 10 hours ahead of England!). A delightful, well known, and busy female Concert pianist was given my name and so phoned me here in Sydney with a real problem. I hadn't previously known of her, but she explained that she was in London, and at 8 P.M. that night she was to play the Grieg Piano Concerto in Manchester, but the right hand, wrist and ring finger in particular were becoming very sore during her strenuous practice sessions that week, and "this morning the hand was very sore indeed, the wrist and knuckle joints and tendons appeared somewhat swollen, and the pain on flexing the wrist was really bad." And she couldn't really bend it!

"She had decided that she couldn't play at all and would let everyone down if she did, so would cancel unless we could come up with something, so what I did was settle her down, and gently explain that she now knew the Concerto very well, having performed it several times before in Concerts, and that I would examine her over the phone, diagnose the overuse symptoms , and then could give her advice which had a good chance of working so she would indeed be able to perform well....but she must do ABSOLUTELY all of the following , and in the sequence advised.

"Exercises allowed a diagnosis of a really unusually sudden overuse, as she confessed to having the close onset of 3 very near recitals to give with differing programmes, including a trio just a few more days from now. The Diagnosis demonstrated early Carpal tunnel Syndrome was combined with a developing swelling of the ring finger's long flexor tendon both at the knuckle and the first and second finger joints...together with swelling of the extensor tendon in the same places on the back of the hand. These stiffnesses and associated swellings tended to drag in the middle and little fingers of the right hand down just enough to make it difficult to control them as well. Add the TENSION these difficulties caused her, and there was also her task to drive her car up to Manchester.

"So we set a schedule of...'You Do Not Drive yourself!' No touching ANY Piano until just two minutes on the concert grand piano early when she arrives so as to 'feel it out' briefly. Take now an Aspirin and 2000 mg Vitamin C (both to rid the areas of swelling) and same again before a light tea an hour before the performance. Take that gentle medication with some hot milk so as not to have the stomach too acid, & it helps absorption. Now get two Hot Water bottles and get them not too hot and put the right hand between them. If at the same time she could do this with two or three pillows under the hand/bottles complex so that the hand was well above the elbow it would be better as that would add Gravity drainage to the hand and wrist areas. This a few times during the day, and from ALL the COMPLETE HOUR BEFORE she is to play will have got rid of the swelling, and heated the hand, so she would be in terrific positive mode, and confident that the treatment would allow her to give a memorable performance. The heat so laid on was the key. The greater than usual heat means that much more flow of fresh blood infuses the hand and wrist, healing by both bringing in new metabolites, and taking away the waste products that cause the pain and the swellings. And keeping the wrist and hand up, helps drain those waste products out. Try to keep the hand up higher than the elbow all day!

"Two days later I received the message that the Concert went very well and that she now understood that overuse and Tension can cause sudden severe symptoms, and that she was very pleased with the result.

"This was the longest range Diagnosis and Emergency treatment Case we have had in 40 years! I will send this Pianist our "OWEN'S WARM UP SESSION FOR MUSICIANS", which isn't so drastic and needs some time every day, to keep the Music Muscles working smoothly. Even the worst Athletes do a big training programme of warming up exercises to keep the blood flowing and the cells that will be strained as fit as possible before they have to work hard!

"Hearty Greetings to the ISSTIP Members!"

Dr. Earl Owen: Sydney Musician's Clinic: 3rd Floor, 121 Walker Street, North Sydney, NSW 2060 Australia (earlowen@bigpond.net.au, tel. +61.2.99545455).

ISSTIP MEMBERS IN CANADA

Dr Ireneus Zuk (zuki@queensu.ca) has drawn our attention to the wonderful Artists' Health Centre Foundation in Toronto, which may be consulted at http://www.ahcf.ca This Foundation promotes ongoing seminars, such as: **Vocal Fitness for Actors and Singers** (with **Lori Holmes,** Speech-Language Pathologist and Voice Coach); **Feldenkrais Method of Movement,** *Reducing strain and increasing focus* (with **Karen Bowes-Sewell,** Guild Certified Feldenkrais Practitioner, GCFP); **The Body of Desire,** *Psychoanalysis, Subjectivity, and the Arts,* An interdisciplinary symposium on the complexities of the human body and its relation to desire; **Restoring Energy Through Rhythmic Motion,** *An introduction to Craniosacral Therapy* (with **Dr. Anita Shack**). As well, Primary Care is now available through the Artists' Health Centre Foundation.
(**Al and Malka Green Artists' Health Centre**, 3rd floor, West Wing, Toronto Western Hospital, 399 Bathurst Street at Dundas; tel: +1.416.603.5263).

ISSTIP MEMBERS IN CYPRUS

It seems particularly appropriate at this time to mention the work of **Katerina Antoniou** (info@epta-cyprus.co), whose Masters' Thesis at City University, London, entitled "Liberate the Body, Liberate the Mind" is of special relevance to ISSTIP readers. Katerina's work used bio-feedback to analyse the Grindea Technique's efficacy. The Grindea technique is a psycho-physiological one-minute tool for performing artists to use just before walking onstage. Readers may find ample references to this technique in back issues of the ISSTIP Journal.

ISSTIP MEMBERS IN FINLAND

Raija Roivainen (raija.roivainen@pp3.inet.fi) and **Kaarina Ollila** (ollila_kaarina@hotmail.com) are two Finnish singers who have closely worked with Carola Grindea and given seminars for ISSTIP.

ISSTIP MEMBERS IN GREECE

Katy Kastrouni is planning to hold an ISSTIP session at the 3rd Rhodes International Piano Forum and Rhodes Art International Music Festival 11-14 September 2010. For more information, please email KASTROUN@otenet.gr.

ISSTIP MEMBERS IN JAMAICA

In Jamaica, **Joy Fairclough-Morgan** is very active indeed (**joyfairclough@yahoo.com**) and sends her report of "**Personal and School Experiences and Teaching Approaches in Music and Speech Performance**".

"In Jamaica there are many challenges to the performer as one could experience any where in the world. We however have one distinct feature of having a language that is very tonal and rhythmic and the corresponding creativity and energy of our people which makes performance ability in the arts and sports high on the list of everyday activities for work and recreation. This in turn has a good and bad result of both great international performances and terrible cases of misuse and abuse of the mind and body mostly unintentionally. The good the world has heard about in our great singers, musicians and athletes. The bad is often not spoken about not even among ourselves as we hardly take notice of or understand even our own pains as life demands much activity and business in this small developing nation.

"A small questionnaire tested on twenty of our well known musicians showed statistical data of 12 stating that they had career related pains and health problems and six did not respond either in the affirmative or negative to the questions and two were in good health. We do have a large database of performing artists in Jamaica, but I asked myself…what if this was a representation of the whole?

"Asthmatic tendencies and the so-called Jamaican way of speaking with no 'h' at the beginning of a word which starts with an 'h' (called chopping off of the 'h' in Jamaican expression) seems to be sometimes connected in Jamaican students whom I encounter in my training centre. So far most of the asthmatic tendency cases not only speak without the 'h' at the beginning of words but they also stop their breath in speaking most of the stopped consonants and partial stop vowels. I am

seeing more and more cases like this. The situation of hoarseness in teachers, singers and sing-j and d.j. artists has been a long standing problem in the voice studio and at my voice classes this has been a task to constantly help students to work through. Some causes have been sinusitis and rhinitis, asthmatic attacks, air pollution through personal or exterior smoke, dust inhalation and shouting or talking and singing without the proper technique e.g. breathing and proper vocal placements. I remember being on tour with a popular band and when the lead singer had to sing there was no voice just hoarseness and by the next show no voice. This unfortunately has happened to both my young students and with my professional colleagues very often.

"The lifting of the heavy keyboards and luggage on tour has been a problem with touring artists with hand spasms, muscles strained in the back and hands and the spine developing nerve pinches. Poor circulation has been a problem with touring artists. I have also seen bad technique and poor movement in the hands and wrists and arms causing carpel tunnel like symptoms in my students. Another phenomenon I have encountered has been the poor posture while standing, lifting, sitting or moving while carrying things or while performing. I am seeing more and more children growing into their teenage years with curved spines which could be linked to non-genetic causes such as carrying heavy school bags and just poor posture. Sports injuries amongst our working and examination level performers who try to keep fit by doing extra activities is encountered with almost every person who has come to me in the last six years at my training centre. When I am working full-time I see on approximately 50 -100 persons per week. The working and examination students make up three quarters (3/4) of the students.

"My successful treatment cases are numerous with correcting poor posture, poor vocal technique and more recently in the last six years correcting physical movement while playing an instrument through an amalgamation of Russian, American and European vocal techniques, Pilates, Alexander technique, Yoga and regular sports exercise stretches with consultancy with the student's doctors."

ISSTIP MEMBERS IN INDIA

Dr. Luís Dias, a gynaecologist residing in Goa, has assisted two of Carola Grindea's seminars over the past few years. As a musician, he is keen to continue in the area of Music and Medicine (**diasfluis@yahoo.com**).

ISSTIP MEMBERS IN NORWAY

Elin Persson (elinpers@online.no) reports: *"ISSTIP-Norway incorporates some activities within the frames of our EPTA-events. This is mainly for two reasons: 1) We recently reorganized EPTA-Norway, and there were no energy left to start an other organisation. 2) In the EPTA-events we always meet some people really interested in this work, and they can help us (me) spread the good word on - so hopefully we can have more focus on ISSTIP alone late on! I sincerely believe this is the right way to start for us, even if our country is a large one, the number of people active in this business are quite limited....."*

ISSTIP MEMBERS IN PORTUGAL

Nancy Lee Harper (nancy.leeharper@gmail.com) just returned from a concert tour in India, where there was much interest in Music and Medicine. The music scene in India is now being helped intensively through the Goethe Institute of Würzburg.

At the University of Aveiro, Nancy and her post-doctoral researcher, Filipa Lã, are busy building the doctoral programme in Music and Medicine, which will open in 2010/2011. Nancy is developing a new course entitled **"Neuro-Education and Music Pedagogy"** in both the Masters and Doctorate programmes. As well, the University, besides its current Health School, has approved the opening of a new Medical school in 2011, with plans to build an Imaging Centre next to the Performing Arts School.

ISSTIP MEMBERS IN ROMANIA

Professor Veronica Gaspar is aspiring to set up activities in her home country (**gasparveronica@yahoo.com**)

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ISSTIP MEMBERS IN RUSSIA

Professor Irina Osipova, also President of EPTA-Russia, reports that they are planning a complex programme of medico-psychological aid called "Prevention and Treatment of Professional Illnesses of Musicians" and will include Psychological/Physiological Advice, self-control in stage-fright, emotional stresses between teacher and pupil, and the problem of cure *without* medication. These programmes took place in 2008 and 2009 in Kaliningrad and in Moscow. For more information, please contact Irina at **epta@iospiano.ru**.

ISSTIP MEMBERS IN SLOVENIA

Damjana Zupan (damjana.zupan@siol.net) is amazingly active in ISSTIP. In the next issue, she will tell us about

her even newer project "Musicalma". Meanwhile, read on.

AU ... BIS! 1st **Conference of the Music Medicine Inspirations for the Quality of Performing** was successfully (more than 60 participants!) given on the 4th and 5th April 2009, Sentrupert. In cooperation with the EPTA Slovenia, National Education Institute, Music School Trebnje, Wine House – its congress centre in Sentrupert (www.frelih.si) and with the borough of Sentrupert (www.sentrupert.net). Seminars with prominent guests: Tilen Artac, a cellist and humorist; Katarina Habe, PhD, psychologist and musician; Melita Gole Kordis, physiotherapist; Zita Farkas, psychologist; Marjan Ogorevc, bioenergotherapist, author of various awarded books and personal coach of the gold medal winner at the last Olympic games in Beijing; Mladen Delin, pianist; Blaz Pucihar, pianist and improviser; and Damjana Zupan, music medicine therapist. An evening concert was held by two prominent accordion players: Tomaz Rozanec and Miha Debevec. Moderators were Ana Avbersek and Lovorka Nemes Dular, while Damjana Zupan served as Coordinator. The event was reported several times in various magazines. The participants praised its quality and necessity.

Magic of Performing, a five-day workshop to increase confidence and the quality of performing, was organized in Ptuj as a part of the **1st Music Festival Arsana** *and the* **1st International Summer Master Class***, both under the wing of ArtPtuj 2009 between* **24 and 31 July 2009***. This event was organized by Arsana, Society of the Art of Music (*www.arsana.si*) with Mentors Damjana Zupan (coordinator), Konstantin Bogino, Mladen Delin, and Ana Delin.*

EPTA Slovenia is inviting ISSTIP members to join us at the **32nd EPTA International Conference in Slovenia**, Conservatory of Music and Ballet, Ljubljana, **27th - 30th October 2010**. Topic: **Chopin in the Contemporary World**. Experts are invited to prepare propositions for papers and workshops related to Chopin's fragile health, stage fright, his visions that disturbed his performances as well as topics related to the danger of injures while practising and playing Chopin's compositions. The call for papers is *announced at* www.epta.si/eng. *The* ***deadline to submit papers is 1st March 2010****.*

ISSTIP MEMBERS IN UK

Dr Hara Trouli, Acting Chair of ISSTIP (**isstip@gmail.com**), reports the following impressive activities:

ISSTIP in Prague, The Jaroslav Ježek College, 29-30th June 2009 in collaboration with EPTA Europe and EPTA Chech Republic. ISSTIP was represented this year by Hara Trouli ISSTIP UK, Marina Petrov ISSTIP UK, Alberto Portugheis ISSTIP UK, Nancy Lee-Harper ISSTIP Portugal, Elin Persson ISSTIP Norway and Damjana Zupan ISSTIP Slovenia. Our historic connection with EPTA was renewed and the future aims and goals of ISSTIP were presented. We are grateful to EPTA for hosting our session. We will all meet again in 2010 in Lubljana!!

ISSTIP in Manchester, Chetham's School of Music, Wednesday 11-14 August 2009, in collaboration with EPTA UK. The EPTA UK conference was this year attended on behalf of ISSTIP by Hara Trouli, Nancy Lee-Harper and Nadia Lasserson. Our thanks go to Murray and Kathryn McLachlan who organised a very successful conference at Chetham's and who offered us great hospitality! We are looking forward to bringing more topics and workshops in EPTA next year.

11th October 2009: Seminar on Performance Health at the Cork School of Music, Ireland (see above report)**.** ISSTIP was invited to participate in the first seminar on musician's health with talks on Stage Fright (Andy Evans), Physiology of Tension (Hara Trouli) and Occupation Injuries in Pianists (Marina Petrov) alongside local therapists and piano teachers. The Seminar was organised by Gabriela Mayer, Head of Department of Keyboard Studies, and it proved to be of great success (see longer article). Cork was a very rewarding experience and we need to congratulate Gabriela and the staff for their initiative, their continuing efforts and of course their hospitality.

29th November 2009: ISSTIP Autumn Seminar 'Therapies & Relaxation for the Performing Artists' at Thames Valley University, London, UK. Lectures on Physiotherapy, Osteopathy, Acupuncture, Alexander, Grindea, Trager, Yoga and Pilates with Speakers from all 8 disciplines explained their technique and methods. This all-day educational event for professional and amateur performers, teachers and students, is reviewed elsewhere in the journal.

15-18 December 2009: International Symposium on Performance Science, Auckland, New Zealand. (See report above) ISSTIP presented Andy Evans' paper titled 'ISSTIP performing arts clinics at the London College of Music 1990-2005: The first ideas, the realization, and the lessons for the future" in this international conference offering its valuable experience of 15 years on the structure and delivery of its clinics.

ISSTIP MEMBERS IN USA

New York counts **Cynthia Macias** (**cynthiamacias7@msn.com**) as one of its valuable workers. Cynthia, a concert pianist, will endeavour to help with ISSTIP's work in the near future.

ISSTIP Seminar

'Therapies & Relaxation Techniques for the Performing Artist'

29th November 2009,
Thames Valley University,
London

The ISSTIP Seminar on **'Therapies and Relaxation Techniques for the Performing Artist'** took place at the end of November in London. The interest was obvious from all the members and non-members who contacted us and the participation was excellent. The lectures on Osteopathy (David Propert), Physiotherapy (Vicky Bourboula), Acupuncture (Gordana Petrovic), Alexander (Sara Clethero), Grindea (Damjana Zupan), Yoga (Penelope Roskell), Pilates (Neil Smith) and Trager (Michael Clout) generated constructive discussions and it showed the need and importance for accurate information on each therapy and the demand for these techniques within the world of performing arts. We were very pleased to see so many students from music, dance and drama schools as well as professionals and teachers. Our thanks go to the specialists who offered us their time and expertise - particularly to Damjana who came all the way from Lubljana - and to Thames Valley University for allowing us to use their fantastic lecture theatre.

Jelena Lakovic, *ISSTIP Secretary*

EPTA

EPTA Slovenia will be hosting the 32nd International EPTA Conference October 27-30, 2010
Ljubljana Conservatory of Music and Ballet, Izanska 12
Topic: Chopin in the Contemporary World
In 2010 the piano world will *commemorate the 200th Anniversary of the Birth of Frederic Chopin* **(1810-1849)**

EPTA Slovenia is inviting proposals for lectures, recitals, lecture-recitals and other forms of presentation.
The submission deadline for all proposals is: Monday, **1st of March 2010, the 200th Anniversary of the birth of Chopin**.
Guidelines as well as submission forms are available at **http://www.epta.si/eng**
Further information: Head of the Programme Committee: **damjana.zupan@siol.net**

EPTA UK will be holding its Annual Conference at Trinity College of Music, London July 22-24, 2010
with Concerts, Lectures-Recitals, Teaching Sessions,& Masterclasses

There will be a special Boat Trip with Dinner on 22nd July which is also open to non delegates
who wish to enjoy the experience. All are welcome.
For further information contact **admin@epta-uk.org** or Nadia Lasserson on **nadia0015@hotmail.com**

INSTRUCTIONS FOR AUTHORS

The International Society for the Study of Tension in Performance (ISSTIP) presents a worldwide forum for professionals of all fields of practice and research related to the educational, physical, and psychological problems of performers (musicians, dancers, vocalists, actors, public speakers and others). **ISSTIP** is pleased to consider original research studies, case reports, personal essays, review articles, book and multi-media reviews, and letters to the editor with the understanding that they have not been published or submitted for publication elsewhere. **ISSTIP** reserves the right, in exceptional cases, to re-publish a work with the requisite written authorisation from the previous publisher / editor.

Manuscripts:
All manuscripts should be submitted with a cover letter indicating the name, address, telephone and fax numbers, and e-mail address of the person responsible for correspondence regarding the manuscript. The submissions may be made by electronic mail. With the submitted paper, a statement must be included, signed and dated by all authors, that reads: "*In consideration of the International Society of the Study of Tension in Performance (ISSTIP) reviewing and editing my submission entitled……., the undersigned author(s) hereby indicates his/her material participation in the study and transfers, assigns, or otherwise conveys all copyright ownership to ISSTIP* (UK Registered Charity No 328203), *in the event that such work is published in Tension-in-Performance, The ISSTIP Journal.*"

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Length of Articles: The submitted articles should not exceed 5000 words, with a suggested length being up to 3000 words, including examples, illustrations, etc., with an average of 8 tables/figures. Authors should use the font of Times New Roman in 12-pt. size, with 1 ½ spacing, and justified margins.

Title page: This should give the following information in the exact order of: title; authors, with highest earned degrees, titles, and institutional affiliations; name, mailing address, phone and fax numbers, and e-mail address of the corresponding author; acknowledgment of grants, any conflicts of interest, and prior presentation.

A**bstract**: Immediately following the Title information listed above, a short abstract that summarises the objectives, methods, results, and conclusion of the study must be included with all articles, which should not exceed 250 words.

Biography of Author(s): A short biography of 100 words for each author should accompany the submission of the article. The author may elect to also include contact information of an email address at the end of the biography.

Tables, illustrations and music notation: All graphic images are encouraged and should be professionally prepared or generated by spreadsheet or presentation software (e.g., Excel, PowerPoint, etc.). Images should be submitted as high-resolution digital or electronic files. For musical notational terminology authors should use the conventional usage adopted by the Acoustical Society of America (Middle C = C4). All tables, illustrations and musical examples must be numbered consecutively and cited, in order, in the text.

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A) Articles in Scientific Journals
Wellmer, A., Albrecht, B. (1984) "Truth, Semblance, Reconciliation: Adorno's Aesthetic Redemption of Modernity", *Telos* 62, pp.89-116.

B) Books with 1 Author:
Lerdahl, F. (2001) *Tonal Pitch Space*. Oxford: Oxford University Press.

C) Books with various Authors:
Lerdahl, F. & Jackendoff, R. (1983) *A Generative Theory of Tonal Music*. Cambridge, MA: MIT Press.

D) Chapters in Books:
Narmour, E. (1988) "On the Relationship of Analytical Theory to Performance and Interpretation", in E. Narmour and R. A. Solie (eds.) *Explorations in Music, the Arts and Ideas*, pp. 317-340. Stuyvesant, NY: Pendragon.

E) Dissertations:
McKay, J. R. (1976) "Notational Practices in Selected Piano Works of the Twentieth Century", unpublished doctoral dissertation, Ball State University. (If published, then the dissertation would be placed in italics with the requisite information of publisher and place, as with book references)

F) Document On-line
Vieira de Carvalho, Mário, "Art as Autopoiesis? A critical Approach, Beginning with the European Musical Avant-garde in the Early 1950s", available at: http://www.fcsh.unl.pt/ (consulted on 8 September 2005).

G) CDs, DVDs and other multi-media
Harper, Nancy Lee (2007) *A música portuguesa para piano, vol. 2.* Numérica Produções Multimédia: NUM 1147.

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Manuscripts may be submitted to the journal via e-mail to: isstip@gmail.com or by post (CD or DVD with the manuscript) to: The Editor, ISSTIP, 6 Jonathans, Dene Road, Northwood, Middlesex HA6 2AD, UK

International Society for Study of Tension in Performance (ISSTIP)
is a UK originated organisation with active members worldwide. ISSTIP was founded by Professor Carola Grindea in 1981 and since then many distinguished professionals have joined from the musical and performing arts' world as well as from the medical and health-related professions. ISSTIP aims to help musicians and stage performers who suffer from tension and various physical and psychological problems associated with their practice and performing. It provides its work through seminars and international conferences, regular publications, affiliated courses and research and specialised clinics.

Membership to the Society allows reduced fees to workshops and conferences, free ISSTIP journal and monthly newsletters.

ISSTIP membership is offered to:
- Students and professionals in the Performing Arts
- Health professionals
- Anyone interested in the health and well-being of the performers

Annual membership……..…….…….....£20.00
Members of EPTA, ESTA, ISM, Dance UK, CDS & similar societies…….£15.00
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